

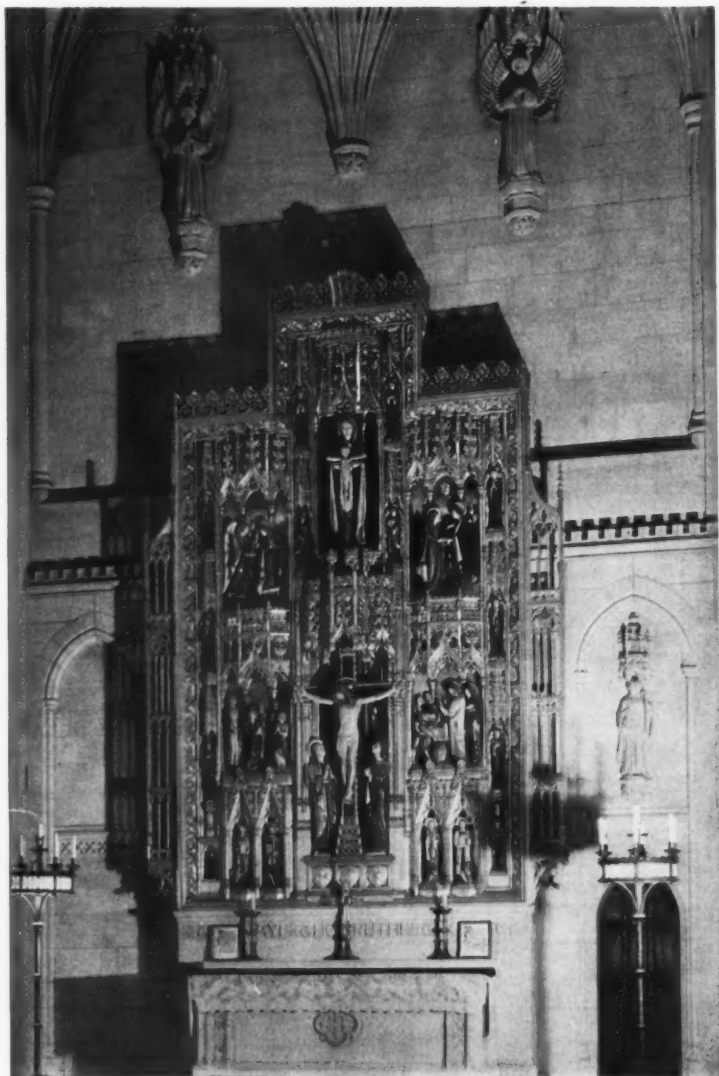
Cathedral Age

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St. Bartholomew's Church, Park Avenue at Fiftieth Street, New York City

1-55
Col. J. S. Spaulding
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St. Bartholomew's Church, New York City

By LEONARD YOUNG

THE passerby on Park Avenue at Fiftieth Street, gazing up in wonder at the towers of the Waldorf-Astoria Hotel, the tops of which on a rainy day lose themselves in the mists of upper space, may not see at first the comparatively lowset bulk of the large Romanesque church nearer his eye level. If he is more interested in modern hotels than in churches, he will miss St. Bartholomew's altogether, thereby depriving himself of a memory that would remain long after he had forgotten the most magnificent of hotels.

For the effect of the first view of St. Bartholomew's Church Nave and Choir, seen from the end of the long central aisle, is unforgettable. And, if one is a lover of religious art and architecture, that first view will not suffice; he must, perforce, be led to examine the innumerable details that go into the making of the superb effect produced on eye, heart and soul by St. Bartholomew's architectural beauty.

No church building fulfills its purpose unless it is, primarily, a setting for the performance of the liturgy, whatever form that liturgy may take. The act of worship is, at once, the source and the sustenance of the Christian spirit. The Church embodies the Divine in its sacramental life, and it also embodies Christian culture and the Christian way of life. The church building itself should reflect this spirit, and transmit it to the worshipper. It must speak to the people of God, through its externals of strength and beauty as well as through its special medium whereby God meets His people at the Altar.

A church, however beautiful, that has been designed, reared and decorated without the sense of this union between God and humanity, without the conscious and constant belief that the beauty of holiness is greater by far than the beauty of art, can be nothing more than a cold and empty tabernacle, lacking its Divine Occupant, a temple without warmth and without soul.

The French writer, Jacques Maritain, has written that a work of sacred art "must proceed from an inspiration neither academic, nor formalist, nor archaic, nor sentimental, but truly and authentically religious." The builders who erected and the artists who adorned the church structures of the so-called Age of Faith in the Middle Ages understood this necessity very well. So imbued by religious faith were the architects, church

authorities and artisans of that day that almost everything we owe of beauty in our churches issues from that wellspring of belief in God.

The belief that earth met heaven in every aspect of living reared those gothic pillars and vaulted roofs; the conviction that all that man owned, bodily, mentally and spiritually, came from God, produced the perfect proportion and soaring grace of Chartres, Le Mans, Sainte Chapelle and Leon. Art sprang from the forehead of the Divine Creator, thus, all artists of the Church, dedicated to the universal God, must pour into the tabernacle of the spiritual treasury their highest gifts, their most intense preoccupation, their most arduous labor. Knowing but little of the countless individuals who contributed to this treasury the riches of their genius, the gold of their faith and the iron of their strength, we still cannot doubt, centuries after they have passed from earth, that the works of their hands witness to the dedication of their souls.

EARLY HISTORY OF ST. BARTHOLOMEW'S

In the history of individual congregations, the long tradition of certain forms of belief and of worship, there gradually develops a collective wish for definite religious art forms in the buildings wherein they worship their God. A study of the history of St. Bartholomew's Church may, on first reflection, appear to negate this general tendency toward crystallization of an outward form of worship. It would seem that the development of this great parish, from the severe plainness of its first small brick structure in downtown New York to the present magnificent Byzantine temple on Park Avenue, might show a far from steady adherence to the founders' rather emphatic insistence on simplicity.

The Declaration of Independence had been signed only fifty-nine years before "a number of gentlemen residing in the Bowery and vicinity deemed it expedient to establish a new Episcopal congregation." Such a procedure would appear to be a declaration of independence in itself, for no reference to ecclesiastical authority is noted in the records. And nothing is known of the reasons why the Bowery residents considered a new Episcopal congregation necessary. But a knowledge of the Church trends of the time allows us to hazard a guess.

The Cathedral Age

In 1835, the Diocese of New York was dominated by the High Church party; the Oxford Movement in England, and the dissemination of Newman's Tracts, had strengthened the convictions of the Episcopal hierarchy and increased its sense of authority. The bishops of the day were outspoken in their pronouncements against non-episcopal orders and the consequent invalidity of the sacraments administered by any but Episcopal clergymen. The Low Church party, with its emphasis less on apostolic authority than on Evangelical truth, strongly resisted the effort to establish what they deemed a "Romeward tendency." It is extremely likely that the "number of gentlemen residing in the Bowery" resolved to do what some other parishes had already done, and erect another bulwark against the threatening wave of the "Oxford Heresy."

That such was their intention is proved by their choice of the first three rectors of St. Bartholomew's, who were stalwart and immovable Evangelicals. The gradual change in the manner of worship and in the lessening of severity in the outward form, as the strife between High and Low Churches became less acute, is merely a reflection of the religious and social history of New York as well as the entire country. But nothing of independence has ever been lost in the long life of St. Bartholomew parish; the same simplicity of worship and of faith persists. Only the outer forms of a developing American culture have altered.



Baptistry Font

Through the long years, Americans became acquainted with European art and architecture; the self-conscious and somewhat narrow nationalism of Americans broadened with time. Eventually there was a forgetfulness of Revolutionary bitterness and there developed an appreciation of what ancient Europe could offer the beauty-loving American traveler. And, except for the diehard Evangelicals of Protestantism, church edifices began to reflect the growing knowledge and innate longing for outward beauty.

The Bowery gentlemen grew old, their families followed the trail to uptown New York; and St. Bartholomew's followed the families. It was a larger congregation

now, with need for a larger house wherein to worship, and this they built in 1872, at Madison Avenue and 44th Street.

CORNERSTONE OF PRESENT BUILDING LAID IN 1917

Still further uptown moved churchgoing New York, and still further moved St. Bartholomew's; and, on a windy, rainy day in 1917, the cornerstone of the present stately edifice was laid by the Bishop of New York, David Hummel Greer. It is gratifying to note that the vestry of the time describes the gathering as being "large and respectable." It was also prayerful, we are told—and wet.

Long past were the days when *The Churchman* could advocate the widespread publication of the Newman Tracts and *The Gambier Observer* reply that their publication could be compared to offering "poisoned

Autumn, 1945



Narthex of St. Bartholomew's with Christmas Greens



Pageant in lofty Sanctuary

meat in the shambles." Gone, too, the days when the sincerity of worship was judged by the degree of ritualism present in the services or its acceptance by God determined by the structure of a church building. "Tell your people what you believe to be the truth," said a wise Bishop to a rector of St. Bartholomew's who sought advice in a moment of spiritual difficulty. And, through the notable ministries of seven rectors, that belief has always been voiced.

But our passerby has not heard those physical voices of past and present. The spirit of truth must speak to him through the eye alone, should he pause, arrested by the sight of St. Bartholomew's solid, dome-surmounted temple. Pause he must surely, if he has eyes to see, at the superb portal, which Royal Cortissoz, professor of art at Harvard, has called "the most noble work of its kind in modern times."

Framed by limestone arches and columns of Cippolini marble, its doors of cast bronze picture, in exquisitely wrought panels by Herbert Adams, scenes from the Old and the New Testaments.

The portal, designed by Stanford White, and given to the church in memory of her husband by Mrs. Cornelius Vanderbilt a few years after the erection of the Madison Avenue building, largely determined the style of architecture of the present Byzantine structure. The first proposal that the present church be Gothic in type, would have made the beautiful portal which was Romanesque in design, unsuitable as a Gothic facade.

BERTRAM G. GOODHUE, ARCHITECT

Mr. Bertram G. Goodhue was the architect chosen to create the masterpiece of beauty and dignity that stands now as a memorial to his genius. He was rightly called a "poet-architect." Although he died before he could behold his finished work, it was Mr. Goodhue who dreamed the dream which later, through the Bertram Goodhue Associates, became the magnificent reality that now confronts the visitor as he passes through the portal, into the Narthex, to find himself beneath a five-domed ceiling of gold, silver and colored mosaics, picturing the story of Creation. These, like the mosaics within the church, are the work of Hildreth Meiere, Gold Medallist of the New York Architectural League. The walls, and the pillars supporting the vaulting, are of French and Italian marble, and the four grilled windows, set in the north, south and east walls, are of marble and South American onyx. Stained glass windows in blue, red and gold have been placed lately behind the onyx grills.



Mr. Goodhue

The Narthex, although 73 feet long and 15 feet wide, appears much smaller because of the gemlike detail of the brilliant mosaics. One is not prepared for the effect of vastness of the church interior, upon entering through one of the three doorways opening into the aisles of the Nave.

Great square piers support the wide dome and uphold the high roof. No trace of Gothic detail is to be found in this spacious Romanesque structure; no elaborate, stone traceried pillars obstruct the clear view from all parts of the Nave of the wide Choir and the curved Sanctuary. The two side aisles are corridors by which the worshipper reaches his seat, and from that seat the center of worship, the Altar, is clearly visible. Behind the Sanctuary rail of carved Sienna marble, raised above the Sanctuary floor on wide and shallow marble steps, the plain, almost black rectangle of the Altar of Sacrifice is the focal point to which the eye moves, wherever in the church the beholder may be.

Behind the Altar, the semi-circular wall of the Apse glows golden. It is of panels of amber colored Sienna marble, the central panel having a large cross of white marble inlaid. Above the panels are five tall windows,



Two of twelve clerestory windows,
Chapel of St. Bartholomew's Church

filled with thin onyx sheets, and covered with grills of a heavier onyx. They rise to the high half-dome, which is entirely filled with mosaics of glass and gold leaf, portraying the Transfiguration. These mosaics, designed by Hildreth Meiere, were executed in Italy, brought intact to New York, and set in place by American workmen. The total effect in the Sanctuary of the veined amber marble, the onyx windows and the golden mosaic is indescribably rich and beautiful.

EXQUISITE ARCHITECTURAL DETAILS

One would have to be more than a curious passerby to examine fully the architectural details that enrich every part of this great building: the limestone panels above the lintels of the doorways; the carven scenes from the life of Christ, surrounding the pillars; the intricate wooden, painted beams and grills of the lofty dome, concealing the dome organ; the quatrefoil pupil of yellow Sienna marble, with its sculptured, niched figures; the small Baptistry in the North Transept, with its bronze gates and window, its white marble floor, Altar and Baptismal Font; and the lovely Chapel, opening from the south aisle of the church, and enriched lately by stained glass windows, the gift of Harriette C. and

James Sheldon, depicting the high points in the Christian's adventure along the Way of Life as taught by Jesus—Baptism; Confirmation; Holy Communion; Marriage; dedication to God, to country and to the world, as represented by Jeanne d'Arc; and the ultimate goal of the Christian life, Christ's welcome in Paradise. The windows supplement the large painting of The Adoration of the Magi, which forms the back wall of the Sanctuary, and beneath which the white marble Altar is placed. Upon the Altar now rests a silver cross of ancient French workmanship, another gift of the same generous donors.

For many years, it was the opinion of successive rectors and art committees that stained glass was an unsuitable adjunct to a Romanesque structure like St. Bartholomew's. The probable origin of the prejudice against colored light in a Byzantine or Romanesque building is that stained glass was not invented until many centuries after the culmination of Byzantine art and architecture, and color in decoration was necessarily obtained through the use of ceramics. The white light in the earliest Byzantine buildings was not for the purpose of illuminating these ceramics, but because the use of stained glass was unknown. It remained for the Christian religion to create the most beautiful church art of all, and use it to the glory of God and the beauty of holiness.



Detail of medallion in Joan of Arc
window, Aisle of Chapel.



The High Altar

It is only since the present rectorship of Dr. George Paull Torrence Sargent that this supreme art has taken its place in St. Bartholomew's, as it took its place in non-Gothic structures like the Dome of the Rock in Jerusalem, St. Paul's Cathedral in London, and Le Mans in France. In St. Bartholomew's, the glorious Rose Window in the South Transept (the gift of Mrs. Henry White), and the Sacramental and Clerestory windows in the Chapel, attest, and will always attest, in their infinite variety of religious symbolism and gemlike beauty, to the eternal truth that everything of beauty that Man can conceive and offer is, when sanctified by its spiritual significance, truly acceptable to the God who created all things. The Rose Window, and those in the Chapel and Narthex, are the work of Reynolds, Francis and Rohnstock, of Boston.

The visitor who "drops in for a minute" to St. Bartholomew's sees little of these exquisite details. But he sees, we venture to believe, a worthy and a splendid tabernacle where God is truly worshipped, not alone by rites and ceremonies, not alone by the lifting up of hearts, but by the stones and mortar reared by men's hands, decorated by men's art, and made forever beautiful by men's spirit of dedication, which has hearkened

unto the Psalmist: "Unless the Lord build the house, they labor in vain who build it."

ST. BARTHOLOMEW'S CHURCH COMMUNITY HOUSE CLUB

Nestling alongside the large structure of St. Bartholomew's Church, is a smaller building of warm colored brick, so harmoniously designed that it appears to be part of the parent church building. It is connected with the church by covered cloisters which surround a small inner courtyard, unseen from the street, and is fronted by a spacious terrace of red tile, an imposing approach to the beautiful central doors facing Park Avenue.

This is the Community House opened in 1927, successor to the old Parish House of St. Bartholomew's, which, after a useful career of many years on 42nd Street, finally outlived its usefulness. Surrendering to the inevitable uptown march, it ceased to exist as an adjunct of St. Bartholomew's. But to the newer, more splendid building it bequeathed much of its tradition as a server of youth, and all of its solidity as a physical and spiritual child of its parent, the church.

The old Parish House had done its work superbly among the residents of that section of New York that housed it; the new Community House policy was acti-



The Baptistery

vated by a different kind of service. It went further abroad in its endeavors to reach American youth, and concentrated its energies on the countless young men and women who come to New York from every corner of the United States, who are friendless in the large city, and who possess neither the means nor the inclination to belong to New York's many large and exclusive clubs. The Community House does not appear to appeal to its many members as any kind of a refuge, and the only kind of social world to which a member finds access within its walls is an extremely democratic one.

The building is unusually beautiful, and particularly well equipped, with a large swimming-pool and gymnasium, comfortably furnished lounges, a grill and dining-room, a large Auditorium for dramatic performances and dances, and many other recreational facilities. But it is none of these usually paramount excellences that make a seemingly indestructible bond between members, past or present, of the Club. It is not alone the memories of hard-played games of badminton, basketball or pool that have welded this unique Club into a fellowship of friends; not alone the happy recollections of the camaraderie enjoyed in play performances in Clay studio, in Writer's Group, in Informal Dances, in gay gatherings at Sunday afternoon teas, or quiet hours in the Library. There has been something deeper that has created a touchstone here whereby members of the Club know and esteem one another. Young men and women of all Protestant faiths are welcomed as club members, and no individual member can remain uninfluenced, consciously or subconsciously, by the spirit of service that has informed and guided St. Bartholomew's Church for over a hundred years.

When, on a remote island in the Pacific, two soldiers discover that they are, or have been members of the Community House Club, brothers find each other; when, in Washington, or San Francisco, or Philadelphia or Chicago a young woman accidentally meets a past member of the Club, a friendship is well on the way. Constantly such encounters are taking place. If one may judge by the innumerable letters from fighting fronts to the Rector and staff of St. Bartholomew's Church, it would seem that a considerable portion of the United States forces had at one time or another formed the membership of this unusual Club. Thus, throughout all America, and because of the vision of a great church years ago, companions have found one another and have, perhaps unconsciously, forged bonds that will help to hold together, in future, the strong and beautiful structure of Democracy itself.



Rev. George Paull T. Sargent, D.D., Rector of St. Bartholomew's since 1933.

Just as the mountains stand fast as symbols of God's eternal majesty and might, so Cathedrals and great Churches, such as Washington Cathedral and St. Bartholomew's Church, stand as continuing symbols of the ageless faith and courage of the men and women who, through the centuries, have blazed trails and maintained God's plan.

So today, more than ever before, the responsibility rests upon the Church to maintain this faith and spirit, as expressed in this, which should be our daily prayer:

O Thou Who art heroic love, keep alive in our hearts and in the hearts of the people of this nation that adventurous spirit which makes men scorn the way of safety, so that Thy will may be done. For so only, O Lord, shall we be worthy of those courageous souls who in every age have ventured all in obedience to Thy call, and for whom the trumpets have sounded on the other side; through Jesus Christ our Lord. Amen.

—GEORGE PAULL T. SARGENT.



San Francisco, Antigua

GOD, *Glory* and *Gold*! These three were the driving forces behind the Conquistadores in Guatemala as in all the other countries of Central and South America conquered by Spain.

Of *Gold* they found unimportant quantities as compared with what Mexico and Peru could produce. The conquest and subjugation of peoples unable to defend themselves against Spain's superior weapons of war, and the wanton destruction of what is now believed to have been the most advanced prehistoric culture in the world, achieved a rather tawdry *glory*, existing chiefly in the minds of the conquerors. What lasting fame they achieved is to be recognized in the beautiful structures they raised to the Greater Glory of God and to the creature comfort of His loyal servants in Christ. Secular art being frowned on in those days, the colonists poured out their desire for creative expression on the lavish embellishment of churches, monasteries and convents which they designed and had built by Indian slave labor.

Guatemala is a land of contrasts. From torrid jungles on either coast it rises thousands of feet in a few miles to a rugged country of perpetual spring. Here the

Some Spanish Colonial Churches in Guatemala

By DOROTHEA TINGLEY

majority of the Indians live, and here the Spaniards made their homes, built cities, developed farms, raised cattle and searched for gold.

From 1541-1773 the "Most Noble and Most Loyal City of St. James of the Knights of Guatemala" (now known as Antigua, the Old Capital), was the capital city of the Spanish Kingdom of Guatemala, and the See City of the Bishop. In those days Guatemala stretched north from Panama through Chiapas, now a part of Mexico. One of the three leading centers of the Spanish Colonial Empire, Lima and Mexico City being the other two, Antigua was situated in a lovely, temperate valley, over five thousand feet above sea level and it was surrounded by the gorgeous mountains of the Continental Divide. Here the powerful monastic orders of Dominicans, Franciscans, Jesuits, and Mercederians, and several orders of nuns, established themselves on a lavish scale. They built huge, ornate churches and cloisters with magnificent rooms, and patios, some of the latter containing gardens and fountains. In one instance, they built a fish pond big enough for the use of a boat. Some 80 churches were erected during this period. Three of the most splendid were the Cathedral, San Francisco, and Nuestra Senora De La Merced.

The Cathedral was huge. Three hundred feet long by 170 feet wide, it had three naves and eight chapels. Two of the latter were large enough to serve as churches. The main Altar was elaborately carved, lacquered with gold, and ornamented with inlays of silver, ivory and mother-of-pearl. The dome was supported by 16 columns veneered with tortoise shell and encrusted with bronze medallions. Prodigious quantities of silver were used for candelabra, crosses and ornamentations. Paintings and statues by famous artists of the time were everywhere. The 68 vaulted arches which supported the walls

and roof were embellished with coats of arms and angels. The main facade of stucco had two square towers, one on either side of the entrance, and was indented with niches containing figures of saints. So grandiose were the plans for its decoration that although the Cathedral was begun soon after the founding of the city, it was still unfinished when the end came in 1773.

San Francisco was built on a large scale also. It was approached through a spacious, walled square from whose center rose a high stone cross. The unusual feature of its interior was that between its ornate high Altar and the stained glass windows, there was a fountain whose ten-foot jet caught the sunlight falling through the windows and reflected their colors on the saints enthroned above the Altar.

In 1773 a series of violent earthquakes, continuing intermittently throughout the year, reduced most of the city to rubble. The government was moved to the site of the present capitol, and the rich and mighty abandoned Antigua. Little remains of the Cathedral today. The roof is gone. The interior has been stripped of any treasures that survived the wreck. Some of the walls remain, and a few columns and arches to which still cling faint vestiges of angels. The two least damaged chapels have been restored and made into a parish church. San Francisco's lovely Baroque facade still stands, but the Indians have taken possession of the roofless interior and use its sacred precincts for a market.

La Merced was a more recent structure than the other two. Although injured in the earthquake, and having the convent ruined, La Merced was not beyond reasonable repair and is in good condition today. The exterior is massive. The main facade has two squat towers, one on either side, and built in three sections. The top section is octagonal with a shallow domed roof. Four sides have arched openings in which the bells hang; the other four sides have grey and white stucco pilasters. The second section is square with two arched openings separated by a single pilaster, and two pilasters between the outer side of the arches and the edge of the tower. The lowest section merges with the main structure of the building and is a

plain surface with two deep set octagonal windows in it, one above the other. This bottom section is considerably wider than the upper ones. A parapet surrounds its top and there is evidently room to walk about.

The main door is flanked on either side by two twisted columns of grey stucco frosted over with a delicate white vine. Between each pair of columns is a niche containing the figure of a saint. These columns reach about five-eighths of the way up the facade. Four other columns are superimposed on their capitals and these support the pediment. Over the arched portal is a large, similarly arched niche, deeply recessed and fluted at the top, backed by a stained glass window, and containing a statue of Our Lady. Between the columns on either side of her are niches with saints to match the ones on either side of the door below. The whole effect is very rich. In the ruined patio of the convent is a colossal fountain which was used for experimental fish breeding and is regarded as one of the outstanding examples of colonial sculpture.

The passion to convert mankind to a belief in God and His service, inspired both military leaders and the priests who accompanied them, with fanatic zeal. They literally compelled their Indian victims to be baptized. As the country settled down after the Conquest, the Spanish, in order to control them, forced the various tribes of Indians to build and live in towns instead of living on their milpas or farms. Father Marroquin, the first Bishop of Guatemala, divided the country and Indians

(Continued on page 134)



Santiago Atitlan

The Washington Cathedral Building Fund Campaign

"THESE Walls Must Rise." Dean Suter sounded this stirring call to action in an address last May to several hundred Washington members of The National Cathedral Association. That these walls will rise is indicated by the response during the summer months which Campaign Chairman George Wharton Pepper has received from persons he has asked to assume leadership in this great project. By the middle of August more than 100 persons had agreed to serve actively on the National Campaign Committee. The Honorable William R. Castle has agreed to serve as Campaign Treasurer.

That there is widespread belief in the importance of Washington Cathedral to the spiritual future of this nation is manifested through the ready acceptance of persons of all parts of the United States and from a wide range of professions and interests to serve on the National Committee. In the months ahead, to this list will be added many more friends of Washington Cathedral who will make known to others the opportunity that is given on Mt. St. Alban to all persons who desire to have a part in building this great witness in the Nation's Capital to their faith in God. Washington Cathedral is a great structure, and through the years will gain in magnificence and beauty. But Washington



Mr. Pepper, Campaign Chairman



Proposed South Transept

Cathedral is much more than a structure in its many services and ministrations to the American people. It would take several pages of this magazine even to list the organizations, national and local, philanthropic and civic, denominational and inter-faith, which have requested services in the Cathedral; it is impossible to estimate the far-reaching spiritual refreshment resulting from these services.

At no time in the Cathedral's history has the building itself been so fully utilized as during the war. Throngs of persons from churches of every city and hamlet in our nation have been in Washington, to serve their nation at war, as members of the Armed Forces or in civilian roles. The Cathedral has opened its doors to them and they have entered. At any time during the day one may see a man or woman in uniform in quiet meditation in one of the chapels, or gaining new courage from raising his eyes Heavenward to behold the Divine beauty in a lofty arch or stained glass window.

The war is over, but the difficult years ahead are a great challenge to America, when she seeks her way back to a life of peace in this *one world*. There are problems of peace which seem insurmountable. They will be insurmountable unless we as a nation have a faith so deeply rooted in a Divine Being that we continue to search for the right solutions and by example help to lead a world out of chaos, misunderstanding, and distrust.

There is an ever growing need to further the role of service of Washington Cathedral, to enlarge the facilities whereby it serves the nation. It is true that people will stand in reverence and worship God if they cannot

find seats, but it is hard to turn people away from the House of God when there is no standing room. Washington Cathedral needs greatly the additional space which would be afforded by the building of the South Transept and Nave.

During the years when no actual building has taken place at the Cathedral, its services and activities have been enlarged and strengthened. The Cathedral has not stood still during this period but has moved steadily forward, and it is for this reason that the Bishop and Chapter feel justified in giving the opportunity at this particular time to friends everywhere to have a part in furthering the actual building.

The Building Campaign was announced last May and during the summer a small group of people have been working on plans whereby this opportunity may be given broad knowledge and understanding. Soon a brochure will be available for friends of the Cathedral to give to persons who do not know the details of the Cathedral's fine work and building opportunities. Soon persons in each city and community will be asked to pledge themselves to work for the campaign by making the Cathedral known to others, its beauty, its significant place in the spiritual life of America and its services to *all* people.

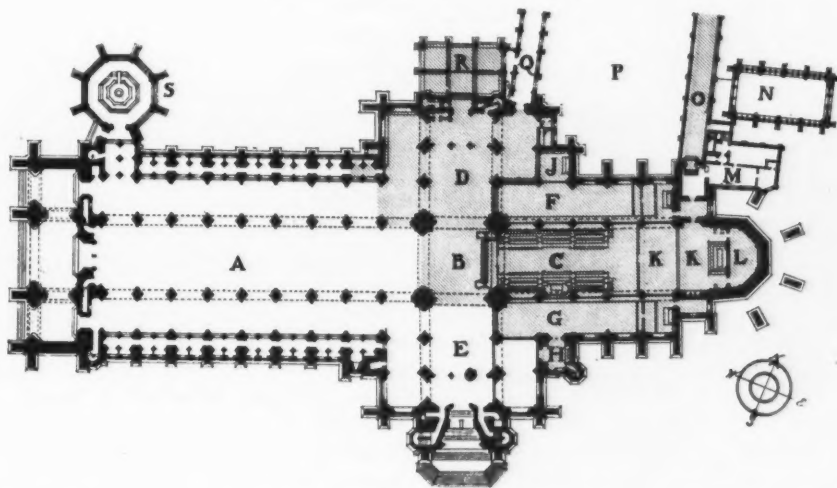
If you want to start right away to tell your friends of this opportunity available to them to express their faith through votive offerings of thanksgiving, please write directly to Mr. George Wharton Pepper, Chairman, Na-



Mr. Castle, Campaign Treasurer

tional Campaign Committee, Washington Cathedral, Washington 16, D. C. In the future when you receive a request from the Committee to aid in this great undertaking, consider it prayerfully before you give your answer, in the full realization that no worthier task can be undertaken at this time than to further the evidence in the capital of the country, that as a nation we believe in God and seek Divine counsel in great undertakings such as those that lie ahead.

FLOOR PLAN OF WASHINGTON CATHEDRAL
(SHADED PORTIONS ARE COMPLETED)



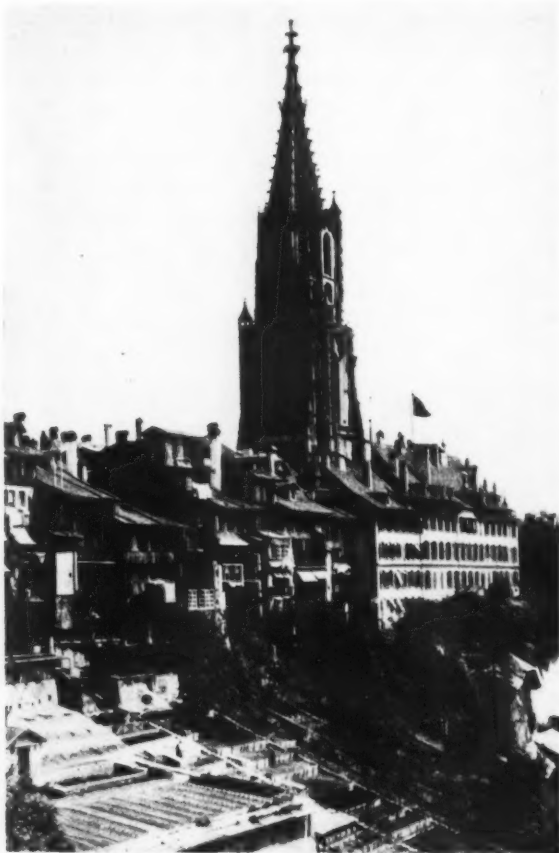
- | | | | | | |
|------------|----------------------|-----------------------------|-------------|------------------|-----------------|
| A Nave | D North Transept | G Chapel of St. John | K Sanctuary | N Chapter House | Q West Cloister |
| B Crossing | E South Transept | H Children's Chapel | L Apse | O East Cloister | R North Porch |
| C Choir | F Chapel of St. Mary | J Chapel of the Holy Spirit | M Sacristy | P Cloister Garth | S Baptistery |

Bells Accompany Life in Switzerland

By Marie Widmer

ON A small square adjoining the cloisters of the ancient Minster at Schaffhausen stands a bell which for many centuries did faithful duty in the church tower. Cast in 1486, it bears the inscription: "*Vivos voco, mortuos plango, fulgura frango*"—The living I summon, the dead I mourn, the thunder-bolts I break. This inscription inspired Schiller to write his beautiful "Song of the Bell" and it is also said to have suggested to Longfellow the Latin chorus of the bells in the Prologue to "Golden Legend."

Bells have a long and fascinating history. (See: "The Romance of Bells," by Mary D. Clifton, THE CATHEDRAL AGE, Michaelmas and Christmas, 1944—Ed Note.)



The noble Gothic Cathedral of Berne, Switzerland, is a striking landmark.

Egyptian relics show them in bronze; the Greeks used them in their temples and on triumphal marches; while the Romans were summoned to the Forum and to the baths with bells. Bells were an important feature of religious worship in the Orient as far back as 2000 B.C., with only the Mohammedan religion excluding them.

Later, when Christianity and Churches spread to such an extent that congregations could no longer be called by horn, drum or hand bell, the "Church-going bell" had its beginning.

Bells have always played an important part in Swiss life. From the earliest days to the present, the peace of rural life has been accentuated by the sweet music of cowbells, goatbells, sheepbells and gaily tinkling bells on the harness of horses.

Bells are worn or carried by the youthful participants of time-honored Santa Claus and Carnival celebrations, while in the Engadine, on March 1st, Spring is welcomed in a traditional manner by boys wearing cowbells. During the winter season, when the landscape far and wide is a symphony in white and blue—snow of dazzling purity and sapphire skies—bells on sleighs and horses enhance the joy of living.

It is an unforgettable treat to hear the music produced by the bells of Swiss herds when it forms the accompaniment to the singing and yodeling of the dairymen high up in the mountains. Cowbells are a necessity on fenceless alpine pastures, but they are also a romantic tradition. Made in many sizes, they play different notes of the scale with melodious effects and in perfect pitch. Artistic designs, dates, names and pretty sentiments are often hammered on these bells by special craftsmen. In springtime, when the herds with their keepers depart for their lofty summer abode, the leading cow of each herd wears an especially large hand-wrought bell, hung from her neck by an ornamental collar. She would grieve were she deprived of it.

How the voices of church bells weave magic around the life of a city was once described by an American traveler enjoying a sojourn in the Swiss Capital: "The Bells of the great tower of the Minster at Berne ring their greeting to the morning, and the other bells, in other parts of the town, follow as the preceding ones die away on the still air. And in the evening, just before twilight, when the mountains are aglow with the last rays of the sun and the few clouds that streak the sky seem aflame against a crystalline blue, the bells begin to

toll again; to toll a good-night. One can sit and listen to the bells of Berne and know what peace and contentment are."

Berne, the Capital of Switzerland, shares with Fribourg the honor of possessing the most commanding situation of all the larger cities of Switzerland, and as Fribourg, it is also a foundation of the nobles of Zähringen, dating from 1191.

The old part of the city, famous for its wonderfully preserved fountains, gates and arcades, still bears a resemblance to a medieval citadel, rising defiantly above the broad river bed and the verdant country around. Here the houses rise tier on tier to crown the sandstone heights; there steep banks glisten with velvet turf and little gardens full of fragrant, old-fashioned flowers, throw their color against the grey walls. Bold bridges of ancient and modern construction are cleverly thrown across the deep furrow formed by the river bed which, in the feudal days of the Middle Ages, proved a natural fortification of great value.

In whatever direction one looks, the tower of the Cathedral of St. Vincent can always be seen. The edifice was commenced in 1421 by Mathias Ensinger, completed in 1598 and restored in 1850. The exterior is in florid Gothic style, richly decorated. The chief entrance has three doors, the central one of which is closed by an iron grill decorated with the coats-of-arms of the leading old Bernese families. The western door is ornamented with fine sculptures, representing the Last Judgment, Christ and the Apostles, the Wise and Foolish Virgins, and the Prophets. The north entrance is known as the Schultheiss, or Mayor's portal.

The interior of the Church, which is also noted for its great organ, is simple, but very impressive. Some of the huge stained glass windows of the Choir are originals dating back to 1440. The Choir Stalls are adorned on one side with Christ and the Apostles, and on the other with Moses and the Prophets. A monument with the armorial bearings of Berchtold V of Zähringen, the founder of Berne, and one of Friederich von Steiger, the last magistrate of the city's old régime, are in the right and left aisles respectively. In front of the latter is an Entombment in marble.

In its mighty belfry are nine bells, three of which, now no longer used, are older than the edifice itself. These three pioneer bells are known as the "Western Fire Bell," the black "Silver Bell" and the "Burgher's Bell." A coppersmith of Lucerne cast the latter bell and decorated it with images of St. Theodul, patron saint of bells. Originally this bell summoned the city fathers to divine services and to political meetings.



Père Mignot and the ancient bell in the tower of Lausanne Cathedral.

Between 1503 and 1734 six new bells were installed in the Minster belfry, i.e., the "Eastern Fire Bell," the "Big Bell," the "Sermon Bell," the "Noon-day Bell," the "Prayer Bell" and the "Poor Sinner's Bell." Their names suggest their respective duties. The last mentioned bell, however, has no longer to announce the hour of death to prisoners, as its inscription tells, for capital punishment has been abolished in Switzerland.

The bells of Berne, like the magnificent chimes of bells found in churches throughout Switzerland, accompany the life of the people from the beginning of the year to the end. For weddings and burials, for Sunday services and for evening devotions they lift up their voices singly or together, according to the occasion. In severe storms and at the outbreak of a fire they sound warnings. On New Year's Eve bells everywhere toll in unison, as they do August 1st, when Switzerland celebrates the anniversary of the foundation of the Republic in 1291.

From the square tower of the 12th century Cathedral of Lausanne, an ancient tradition is observed nightly when the hours are called from the four corners. Regularly at 9 p.m. the night watchman who has served in this post for the last 22 years, climbs 250 steps to reach his little room in the Cathedral tower. Throughout the night Père Mignot, as he is affectionately called by the citizens, calls the hours from each corner of the tower,

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The Museum of New Mexico

Santuario of Chimayó, New Mexico, shaded by giant cottonwood trees.

SANTUARIO OF CHIMAYÓ

By Dorothy L. Pillsbury

WHEREVER a few low roofed, golden walled adobe houses cling like ground birds' nests to the fantastic soil of New Mexico, there will be found a little mud church. These humble churches express in their simplicity the Spanish American people who reared them, sun burned brick on brick, and adorned them with their innate love of beauty.

Such a church is the Santuario of Chimayó, hidden in a remote valley of northern New Mexico. Around it are stark lava strewn hills. Back of it, sky touching mulberry blue mountains, spread butterfly wings of snow. But the little valley where the Santuario stands is lush and green. Here apricots mellow against sun warmed walls. Wild plum trees froth into early spring bloom. Green meadows edge flowing water ditches. In the autumn long strands of drying chile peppers hang like scarlet bead portieres against walls.

Peace fills this valley with a haunting atmosphere. Dark skinned men in broad brimmed, low crowned black hats walk up and down the orchard rows. Big

eyed children lead goat herds to pasture. The tinkle of musical bells floats from flat topped mesas. Women, swathed in black shawls, tend marigolds and orange lilies in fragrant gardens. From many a house comes the sound of the hand loom, for the people of Chimayó are famous weavers. Colors that reflect mountain and mesa glow softly in finely woven blankets and serapes.

The center of village life is in the Santuario. Giant cottonwood trees shade its thick, out-of-plumb adobe walls topped by twin belfries. A little stream runs musically by the handmade wooden gate of the walled church yard.

Inside, cool whitewashed walls enclose a space 60 feet long by 24 feet wide. The light is dim for windows are few. The floor space of hard packed adobe is bare of pews and benches. The villagers kneel on the hard mud floor. Overhead hand hewn ceiling beams, brought down from distant forests, support the roof.

But the Altar and side walls are embellished with the best adornments the villagers could devise from their

native woods and pigmented soil. Earth colors predominate as if the handiwork of nature had moved in under the pine tree roof beams within the heavy walls.

"Santos" carved with crude tools from cottonwood and pine surround the Altar and fill the side wall niches. These "santos" are not the formalized effigies of saints, but are what an isolated people think the saints should be. Often Santiago, the warrior saint, is shown, with a sombrero and armed with a lasso, rather than in the costume of a Spanish warrior. The warrior in native presentation has become a local cowboy. The villagers delight in making garments for their "santos"—often in their conception of the latest Hollywood style. The "santo" may wear one garment over another, as many as three or four, so that the needlewoman who fashioned previous garments may not be offended by their removal.

Crowns of hammered tin encircle the heads of the "santos." Candles burn in front of them. Flowers from village gardens stand in stiff bouquets. In winter, paper roses bloom in gay profusion. In and out of the dim church, black shawled women move like shadows and children bob their brown knees.

The most beloved "santo" in the Chimayó valley is that of "El Santo Niño"—The Holy Child. The women vie with one another to keep the little Christ Child elegantly dressed. They make Him little silk and satin dresses and buy Him shining new shoes, the kind their own children love. But it is difficult to keep Him properly clothed, for the little "Santo" has a habit of leaving His lace hung "nicho." Whenever a child is sick or in trouble, they say, the little "Santo" just disappears. After awhile he is back in his proper place, but in what a condition! The shoes on His little feet are dusty and scuffed from His long trudgings to comfort unhappy children. The soles are worn paper thin. And His

little dresses are torn by wayside brambles and thorns from his errands of mercy to children for miles around.

Around the corner of the Altar of the Santuario is a wing that shelters a pit of yellow, talcum-fine clay. It was to house this wonder working clay that the Santuario was originally built by a pious villager. It was discovered that the fine, yellow clay was most efficacious in the cure of disease. Years ago people came from hundreds of miles, on horseback, on burro back, and on foot, to be cured of their ailments. From all the surrounding country they came and from as far south as Chihuahua and Sonora in Old Mexico. Many were the miraculous cures reported from the little Santuario in the apricot scented valley.

Since then the Church has discouraged the belief in the shrine's curative powers. It is used mainly as a village church. To it processions wend their picturesque way. Ancient Spanish hymns rise and fall in the still mountain air. Frayed silken banners catch the sun. But to this day, many a bottle of yellow clay finds its way into little adobe houses in remote villages far and near.

The Santuario at Chimayó is an example of dozens of other humble little churches in forgotten villages. They have a beauty and charm all their own. In contrast with the ornate churches of richer lands, these thick walls and simple whitewashed interiors delight the eye and lift the spirit.

I think Saint Francis, who taught simplicity and gentleness, must love especially these little adobe churches hidden away in America's mesa-land. And he must look with pleasure on the Spanish American villagers who love and cherish the land, who are poor in material riches, but are rich in their identification with nature and their companionship with the shining denizens of Heaven.

THE CATHEDRAL

I FIND I am never weary of great churches. It is my favorite kind of mountain scenery. Mankind was never so happily inspired as when it made a Cathedral: a thing as single and spacious as a statue to the first glance, and yet, on examination, as lively and interesting as a forest in detail. The height of spires cannot be taken by trigonometry; they measure absurdly short, but how tall they are to the aspiring eye! And where we have so many elegant proportions, growing one out of the other, and altogether into one, it seems as if proportion transcended itself and became something different and more imposing.

I COULD never fathom how a man dares to lift up his voice to preach in a Cathedral; what is he to say that will not be an anti-climax? For though I have heard a considerable variety of sermons, I never yet heard one that was so expressive as a Cathedral. 'Tis the best preacher itself, and it preaches day and night; not only telling you of man's art and aspirations in the past, but convicting your own soul of ardent sympathies; or rather, like all good preachers, it sets you preaching to yourself;—and every man is his own doctor of divinity in the last resort.

—From "An Inland Voyage," Robert Louis Stevenson.
written after visiting Noyon Cathedral.

Stained Glass Windows in the Phillips Memorial Chapel

By HENRY LEE WILLETT



WHEN it was decided to crown with stained glass the new Chapel in Epiphany Church, Washington, D. C., designed as a Memorial to the late ZeBarney Thorne Phillips, Dean of Washington Cathedral, Chaplain of the Senate, and a former Rector of the Church of the Epiphany, great effort was taken to create not only beautiful windows suitable for such a Chapel, but also windows as individual in design and as interesting in subject as the colorful career of Dr. Phillips himself.

After considerable thought, Mrs. Phillips and Dr. Charles W. Sheerin, present Rector at Epiphany Church, selected for portrayal three outstanding aspects of Dr. Phillips' life: Study and Preparation for his life's work, his Preaching, and finally his love of Poetry and Music. With these as a theme Mr. Stenhouse, architect in charge, and the artist, agreed on the following principles: that the windows, because of their position in a small intimate Prayer Chapel, should be extremely rich and jewel-like, and that this richness should be obtained by the use of very choice, thick slab glasses with a minimum of texture painting, so that the vibrant character of the medium would not be lost. In this way was assured the first requisite of a stained glass window, namely, that it be a ministry of color.

The windows consist of three two-lancet windows. The dominating color in the central pair is ruby, while blue predominates in the windows on either side.

The central pair contain the most important theme, Preaching. The subject selected was Peter preaching his great sermon at Pentecost when three thousand were converted. The other Disciples are shown with the Tongues of Fire on their heads, and the multitude of "many tongues," all of whom understood the gospel Peter preached, are shown gathered all about. At Peter's side are Angel figures holding the Empty Cross, the theme of Peter's sermon and the symbol of Christ's Death and Resurrection. In the small lunette at the bottom Dr. Phillips is shown addressing the House of Deputies of General Convention of the Episcopal Church, over five of whose meetings he had the honor of presiding.

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The College of Preachers

Clergy who have attended a conference at the College of Preachers are, at times, moved to share their experience with their home congregations during a Sunday sermon. Though the informality of such a report differentiates it from the more usual type of sermon, parishioners have frequently expressed appreciation. We venture to reprint a sermon on the College of Preachers which was delivered to a congregation at Larchmont, N. Y. The Reverend John Wyatt, the author, is now Rector of Ascension Church at Wakefield, Rhode Island.



College of Preachers

THERE are about two hundred people here in Church this morning ready to spend twenty minutes each in listening to a sermon. Some seventy man-hours spent each week! If two members of the congregation were to come to the minister's study for seven hours a day, the total time they spent there would be equivalent to the amount of time all of you people spend in listening to sermons. And that is a very humbling thought to one who preaches. Whatever I say that would call for time equivalent to the working hours of two people must be not of casual interest but of utmost and vital importance. Certainly one who is preaching must exercise extreme care in seeing that what he says is of vital concern and not a matter of mere trivial interest. Only as we concern ourselves with central and eternal teachings do we dare command all of that time which you expend.

It was with a concern for preaching very much on their hearts that those responsible for the building of Washington Cathedral conceived the idea of a College of Preachers. A magnificent gift by a layman made the founding of such an institution possible. It stands today on the Cathedral grounds and serves the clergy of the Episcopal Church throughout the land. During this past week I was at that College. And this morning I would share with you some of the actual experiences I enjoyed during my visit. I want to tell you of the place and the men in the same informal way in which I met them. A score of clergymen, the leader of the conference, the Warden of the College and the Cathedral Canons were gathered together. There was nothing dramatic about that, and yet from the very beginning we had a feeling that some real driving purpose underlay it all.

The men themselves came from all over the country. The problems and needs of people in New York and

Texas, in Rhode Island and Florida, Wisconsin and California were brought to light. Your dreams and your needs went into the conference to help all the members see how they could best help enrich the human soul in whatever place each clergyman might minister. After the lecture in the morning we would divide into three groups to discuss various questions raised by the lecturer and would discuss them in the light of what you had taught me, and other parishioners had taught others, of the needs and hungers in the hearts of men. The lecturer, Dr. Brown-Serman of the Virginia Theological Seminary in Alexandria, took us back on a search for the preaching of the early Church. Although you can find no sermon in the New Testament, we were led to see the sign posts which told what the material was which the New Testament missionaries preached. The leader brought us to see what it was that Our Lord preached and what the men who were so close to Our Lord preached. That New Testament preaching certainly was not trivial. It was vital preaching, for it changed men's lives. It was dangerous preaching, for it challenged men to dare to live the kind of life the gospel implied. It was victorious preaching, for it was the good news that God had acted in this world and that the world would never be the same again. It was that good news which conquered the Roman Empire and spread the Church, spread Christ's life to the people in distant lands of China and Europe, and to you and me.

In the afternoon we listened to sermons from the various men and then criticised and discussed those sermons. The Warden of the College and other members of the College staff presided over these criticism seminars and, with the insight gained from much patient listening, shared with us their frank judgments. Humor was not lacking. I preached the sermon on the Wise Men which I prepared for you a month ago. You certainly are a much more responsive congregation than the one I had

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The Cathedrals of Melbourne and Perth

By R. L. GAIR, F.R.G.S.

ST. PAUL'S CATHEDRAL, MELBOURNE

THE Cathedral Church of St. Paul, Melbourne, contrary to custom, is so placed on the site that the ecclesiastical east end is to the north, this position being brought about by the allocation of a large portion of the Church property for other purposes. It stands at the very gateway to the city of a million and a quarter persons, presenting a witness to God to the multitudes that pass that way. Seats are provided on the surrounding lawns and these give rest to old and weary folk.

The architect for the Cathedral was Mr. William Butterfield of English fame, and the erection of the main structure was commenced about 1880. The style is Gothic transitional being partly Early English and Decorated. The interior shows a successfully banded treatment so characteristic of and favored by the architect.



St. Paul's Cathedral, Melbourne

The design of the whole building is restrained. The architect did not yield to the temptation of using pinnacles and flying buttresses when the construction did not require such. The two kinds of stone used in the exterior are sandstone and limestone, both of which have weathered badly owing to much of the former stone not being laid on its natural bed and the latter to the dissolving action of chemicals in the air.

The original design provided for a Central Tower and Spire and two low saddle back towers at the West end. When in 1926, during the episcopate of Archbishop Harrington Lees, it was decided to complete the Cathedral it was felt that the Spire and Towers of the original design would now not be high enough. Fresh designs were invited and those of Mr. James Barr were selected. These were duly built, but this time of Sydney sandstone which is a good quality stone. The Central Tower rises to a height of 315 feet and is dedicated to the memory of Bishop Moorhouse, the first Bishop of this Diocese. The two Western Spires reach a height of about 150 feet.

The plan of the Cathedral is cruciform, the overall length being 275 feet and that across the Transept 116 feet. The Nave of six bays is 33 feet wide, with walls 63 feet high, while to the apex of the curved timbered ceiling is 75 feet. The two aisles are each 13 feet wide. Across the whole of the western end is a spacious Narthex, with the portion under the two towers vaulted in stone. The south arm of the Transept contains the loft with the organ and this instrument is considered by competent authorities to be the best in the Southern Hemisphere.

To the east of the north arm of the Transept is a small chapel 25 feet by 13 feet with a similar space on the opposite side. When looking westward down the length of the aisles it will be noted that the end windows are out of center, the reason for this happening being that amendments were made to the dimensions of the plan without consultation with the architect. Except for the dado of glazed tiles in the aisles the whole of the interior is in exposed stonework. It is the intention of the Cathedral Chapter to have these replaced with stone eventually and so bring the aisles into harmony with the rest of the building.

The glass which is by Messrs. Clayton and Bell of England is most successful, being mellow and rich, well drawn and with a definite teaching value. The Reredos, 40 feet in height, is in vitreous mosaic framed in alabaster and depicts St. Paul and St. Peter; the Last Supper; and the Crucifixion; and culminating above in the fine window of Christ in Glory.

The furniture throughout is in blackwood (*Acacia melanoxylon*). The floor of the Choir and Sacramentum is paved in ceramic mosaic. The Stall of the Archbishop is canopied and that of the Font also, the latter being telescopic. A Baptistry for total immersion is provided. Mention has been made of the excellent organ, but with this must be coupled the renowned choir which gathers daily at 4:45 when there is full choral Evensong.

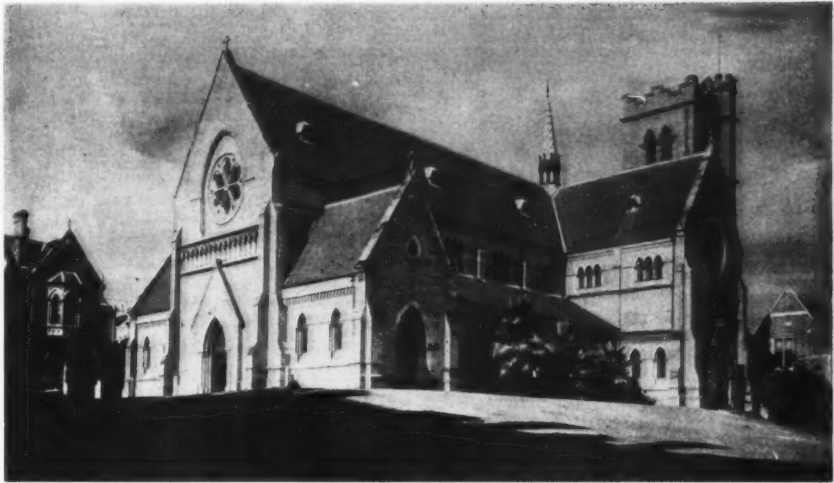
ST. GEORGE'S CATHEDRAL, PERTH

The beginnings of St. George's Cathedral, Perth, Western Australia, date from Christmas Day, 1829, when in the "Rush Church," Holy Communion was celebrated by the Ven. Thomas Scott, Archdeacon of Australia. This building was erected by the soldiers of the 63rd Regiment, using bush timber, and was thatched, both roof and walls with rushes—hence its name. The foundation stone of the first permanent Church was laid on January 1, 1841, by Governor Hutt on a site facing St. George's Terrace, not far from the site of the "Rush Church" and adjacent to the site of the present Cathedral. It was finished in 1845 and cost £5,000, a big effort for a population of 4,000 souls, three-quarters of whom claimed to be Anglicans.

In 1848 Bishop Short of Adelaide paid the first episcopal visit to Western Australia, and consecrated St. George's Church on November 15, as well as other smaller churches in various parts of the Colony.

Nine years later (1857) the Right Reverend Matthew Blagden Hale came as first Bishop of Perth. His See included all Western Australia, 1,000,000 square miles, with about 30,000 English settlers.

Bishop Hale was "translated" to Brisbane in 1875



St. George's Cathedral, Perth

and was succeeded by the Right Reverend Henry Hutton Parry, who had been Assistant Bishop at the Barbados since November 15, 1858, and arrived in 1877. He immediately set to work to build a Cathedral worthy of the Church and of the City. The plans were prepared by Mr. T. Blackett of Sydney (architect of St. Andrew's Cathedral) and were designed for a "good parish church" to hold about 1,000 worshippers. The Foundation Stone was laid on November 2nd, 1880, by Governor Robinson. It took eight years to complete and was opened for service on the 8th day of the eighth month, 1888. The consecration was delayed till November 15—the date of the consecration of the Old Church and also of the consecration of the Bishop himself. It cost £17,000 and was opened free of debt, a splendid accomplishment for a population of barely 40,000 people.

In the early nineties the discovery of gold at Coolgardie caused a "rush" and the population jumped from 40,000 to 100,000 and kept on increasing.

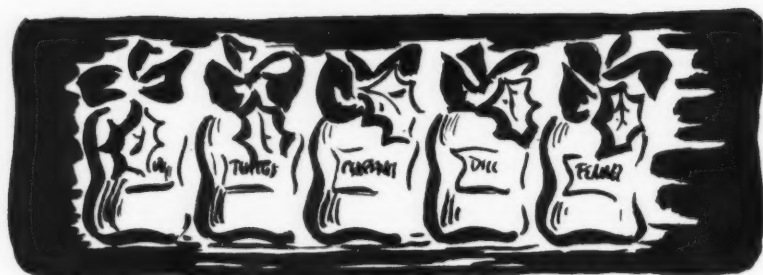
Bishop Parry died on November 15, 1893, and was succeeded by the Right Reverend Charles Owen Leaver Riley, who was consecrated on October 18, 1894.

The limitations of materials available, only 50 years after the foundation of the Colony of Western Australia, scarcity of skilled labor, and meager transport facilities must be borne in mind. The bricks came from East Perth, limestone from Rottnest Island, granite for the columns from Sydney and metalwork for the original windows and fittings from overseas.

The design may be described as being in a free Gothic

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Prepare herbs now
for Christmas gifts



Herbs Make Fascinating Gifts

By CORA A. HARRIS

HERBS make fascinating gifts at any time during the year, but they are especially acceptable as Christmas gifts. A little jar of carefully dried herbs, perhaps with a bright label bearing the grower's name, is appreciated in a special way for the recipient knows the careful thought and time that has been given to the preparation. The culinary enthusiast receives herbs with genuine pleasure for they are her best friends. And such a gift to a friend who has never tried cooking with herbs, together with a few selected recipes, may open up a whole new field of interest and pleasure.

Now is the time to prepare herbs and herb mixtures for Christmas. Dry the leaves in the shade or in the attic, so you will not dissipate the color and aroma by allowing the sun to beam on the tray until the leaves are dried. A dash of sweet marjoram, chervil or tarragon gives zest to an omelette; a combination of sage, winter savory and thyme for poultry stuffing; a combination of basil, burnet, sweet marjoram and tarragon for the salad; or dried mint, lemon balm, rosemary or lemon verbena for teas. An array of surprises await the fastidious in every known dish, even to biscuits which carry the rosemary accent. Some prefer to cut long stems of lavender and use a thin material for cover with ties immediately under the bloom, leaving clusters of stems. Sachets can be hung on coat hangers in closets. You can bring fragrance into your home throughout the year if you have even a tiny herb garden under your window. With such a garden we can easily understand why Cleopatra demanded that her mattresses be filled with rose petals!

Those who have spent summers in the mountains know that there is nothing comparable to the soothing odor

which comes from balsam pillows. My imagination became rampant at the thought of making herb pillows. My first venture was a pillow of dried lavender with a bright color scheme in handkerchiefs serving as a cover. I made another pillow filled with potpourri, made from dried rose petals and herbs in my garden.

Leaves of verbena and flowers of lavender have been dried and now fill my home with delicious fragrance. They are ready for sachet bags which my friends look forward to at Christmas. The bags this year are made of net with a fine piece of material inside to keep the small pieces from sifting through the net. The lavender is in a delicate green bag and the lemon verbena will be in soft lavender shades with contrasting ribbon bows.

Other attractive and useful gifts are bright colored pots of herb plants to brighten the kitchen window and provide fresh flavors to winter stews and casseroles. Small jugs and bottles can be found for vinegars and sauces and will add gaiety to the Christmas tree.

POPULARITY OF HERBS INCREASING

In studying the background of herbs, one learns that there has always been a tremendous growth in their popularity during war periods. The stability of the interest manifested during the past five years, however, leaves the impression that the enthusiasm will be lasting and will not disappear with the coming days of peace, and plentiful food supplies. Herbs will again be brought into our ports from all parts of the world.

In 1941 I was told that the part of my farm devoted to herbs was a waste of land and time because no one knew anything about growing herbs, nor was the public

generally interested in the subject. As a member of the Speakers' Bureau of the North Carolina Garden Club, I accepted numerous invitations to tell about herbs in all parts of the State and to clubs in South Carolina. The North Carolina Garden Club emphasized herb growing and incorporated the project in their program, whereupon an avalanche of inquiries found its way to my desk.

Mrs. Charles A. Cannon of Concord, North Carolina, quickly championed the work with herbs and devoted much time in bringing about a keener knowledge of the importance of herb growing. She is Chairman of the Restoration Committee of the North Carolina Garden Club. Mrs. Cannon brought to her farm important men and women to hear lectures from such personages as Miss Miriam Birdseye, Extension Nutritionist of the United States Department of Agriculture. The Governor of North Carolina attended the herb conclaves held at the Cannon farm and he too emphasized the importance of growing and using herbs. Acres of the Cannon farm were devoted to growing herbs, and as a consequence seeds were sent to England where they were desperately scarce; sage was given to near-by farmers who were without seasoning for sausage, while herbs were used in other worthwhile ways.

With this crescendo, the Junior garden club members began to request information for "herb projects" which were being undertaken in some high schools. Commercial growing was discouraged, thereby stimulating the interest in cottage gardens which was stressed by the Herb Society of America.

Letters came from England saying that herbs were being grown in roof gardens, in window boxes and in every garden allotment throughout the country. Herbs were being used in a war-time diet and with these they flavored "tasteless food." The rediscovery of herbs, left unused through many years, became a source of delight to those British women who were untrained in culinary art before the war.

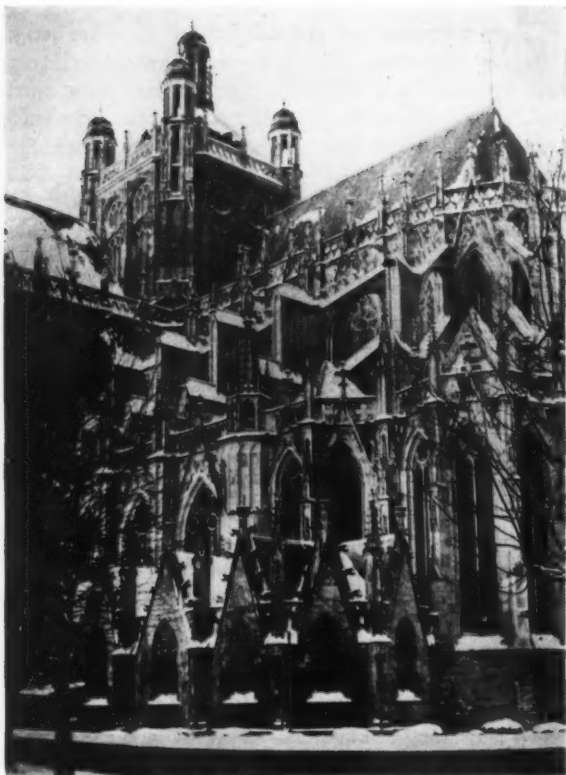
There are many easy and delightful ways to use herbs. My first experiment was gathering sweet basil leaves, placing them in a wide-mouth gallon jar (more than one-half filled with leaves), and pouring pure cider vinegar which had been brought to a boiling point, over the leaves. The jar was not opened for several weeks. This vinegar was added to French dressing. The result was startling. Everyone who tasted it came again and again for little bottles of that "grand herb dressing."

As time passed I became bolder and I mixed sweet basil leaves and stems with burnet, thyme, dill and a clove of garlic. A pinch of salt was added. This vinegar was even more delectable. I broadened out into making tarragon vinegar which does not combine so well. Mint vinegar for lamb was delicious, but with tomatoe juice it was even better. Mixed vinegars are excellent in sauces for fish or in soups. There is nothing more intriguing than mixed herb vinegar over wilted lettuce, cooked in a bit of bacon fat.

The very same herbs that were used in vinegars made jellies unlike any I have ever known. In my Southern garden, herbs are available throughout the winter, and when I can muster enough sugar, sage leaves combined with grapefruit are made into a jelly for the Thanksgiving dinner. My favorite jelly is a combination of rosemary and orange. The leaves are boiled and the liquids are added to the sugar, with a very short cooking period when Certo is added. Summer savory, marjoram, thyme and other herbs make wonderful jellies but my experience has been that a better result is obtained by adding a sufficient amount of citrus fruits to herb jellies.

In parts of the U. S. where winter comes early, the joy of herbs growing in the garden is almost over, but the days ahead will offer keen pleasure in drying, preparing, mixing and storing herbs. And before long you will glad that the burden of your Christmas shopping has been considerably decreased this year by the early preparation of herb gifts.





Gothic Cathedral at 's Hertogenbosch

THROUGHOUT the centuries Netherlands Architecture has maintained a character of its own. Therefore, it is not surprising that Church Architecture in the Netherlands shows typical Dutch qualities. The average Netherlander is a simple, realistic, honest and sincere being. He is also rigid, modest and very thrifty in his way of living and thinking. These strong qualities together with his living on a soft, spongy soil which demands expensive foundations, contributed heavily to the sobriety of Dutch religious buildings.

The Dutchman's economical trend made it often difficult to collect a sufficient amount of money to build churches. Busken Huet, a well-known author, 1826-1886, wrote that his ancestors loved their dikes more profoundly than their churches.

The sober aspect of Netherlands churches gives them a sincere, unfeigned touch. In order to keep the structure light and to save materials, the Dutch substituted wooden vaults for the heavy stone or brick vault-constructions of the churches in neighboring countries. This resulted in attractive and typically Dutch church interiors.

Church Architecture

Dutch Churches Reflections

FIRST CHURCHES

The first sermons in the 7th and 8th centuries were given in small wooden churches with thatched roofs, churches that have disappeared since. After the year 1000, however, increasing building activity became noticeable, especially in those easily accessible places situated near or on the rivers. Although most of these simple brick buildings were replaced by more elaborate structures, some of them are still in existence and even in use. They bring back to memory the days when the church was the one and only brick building of the town with the dual purpose of assembling the faithful and protecting them against possible dangers. During the Middle Ages the church buildings, cloisters, and their adjacent buildings and grounds, were the solid pillars where the citizens could find material as well as spiritual refuge. The church buildings, too, offered shelter in case of flooding, insurrections of certain groups of the population, and war.

From that time on to this day, the gradual growth of church buildings has a character definitely of its own. Development of the plan and grouping of the buildings have their functions and are arranged according to the requirements of the different services.

In the 17th century brick, made out of clay from the rich Dutch soil, became the generally used material. Dutch bricks differ greatly in individual color which enhances the picturesque aspect of the wall surfaces. Early churches show a very simple plan consisting of one aisle, to which is added a small choir either rectangular or semi-circular in plan. In a later period we find a transept and heavy supporting buttresses, all in brick. The entrances were usually of simple detail and very low. This was partly due to the gradual sloping of the surrounding cemetery grounds. Some portals even became unserviceable due to this fact.

THE TOWER

In the early days the church bell was usually hung in a wooden trestle set in the church yard. Soon, however,

ect the Netherlands

Refle Architectural Influences

the brick steeple appeared. Separated from the main building at first, later it became an integral part of it, connected directly or by a lower, secondary structure. Gradually height was added and the Church in its entirety gained considerably in prestige of appearance.

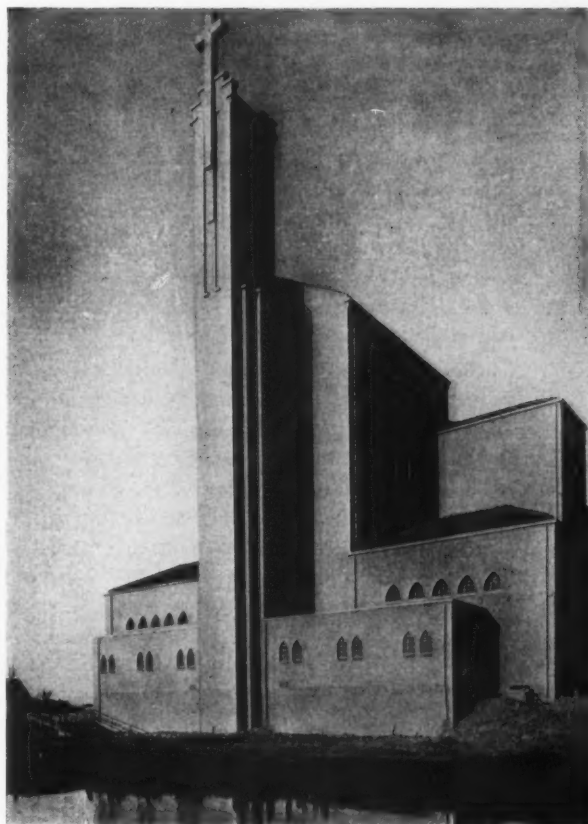
Dutch Gothic church towers are square in plan, changing into an octagonal planned top or crown. The placing of the tower on the west side of the structure is a noteworthy difference between French and Dutch Gothic Architecture.

NEW CONSTRUCTIONS

To avoid the disastrous results of the countless fires, builders were obliged to replace the dangerous wooden girder and joist roof construction or flat ceiling by brick or stone vaulted roofs. In this way the cross arched vault came into being in the 14th century. The solid and sturdy conception and ideas of medieval architects is obvious by their adherence to demands of the interior, rather than being dominated by a desire for appearance only. Regardless of existing—often antiquated—conditions, additions were made in new materials and new style.

Whenever additions were made to a church, whether it was an enlargement, a spire, or whether the nave was enriched with a portal, they were timely additions. Such additions clearly prove that different styles can exist and harmonize. This method had marvelous and most charming results in quite a few Netherlands churches, i.e., in the oldest arched monument, the St. Servaas church at Maastricht, or in the Valkhof chapel at Nijmegen (rebuilt in 1155 by the Emperor Frederick Barbarossa). St. Servaas church and the Church of Our Lady at Maastricht are typical examples of "Defense" Architecture combined with Church Architecture.

In the bishoprics the church buildings not only were the most important structures of the town, but of the whole region. Only two cathedrals in the Netherlands bear resemblance in their planning and style to the famous French cathedrals. They are the Cathedral of Utrecht (copied in New York City in the style of the



St. Augustinus Church, Amsterdam-West, 1940

Woolworth Building) and the St. John Cathedral at 's Hertogenbosch (Bois-le-duc). They are not only closely related, but equal in value to the French cathedrals.

MOST IMPORTANT CATHEDRALS

The main difference between cathedrals of the Netherlands and France is that the former have only one tower, resulting from the above-mentioned thriftiness, whereas the latter generally have two or at least two planned.

The earliest report of the Utrecht Cathedral dates back to 1023. A fire destroyed the building in 1253, but reconstruction was started immediately. In 1321 the foundation was laid for the 363 ft. high tower, designed by Jan van Henegouwen. It is a symbol of the secular power of the Utrecht bishops more than anything else. Opposition against such worldly tendency in a church monument was manifold. Building activity was even caused to be stopped for a considerable period on account of it. However, 1481 saw completion and the organ was placed.

The Cathedral Age

The church has never quite been finished; a hurricane in 1674 destroyed most of it and today only the Crossing, the Aisle and Choir still stand. Restoration has been going on ever since.

The not too beautiful interior consisted of a cluttered up number of spaces caused by the Protestant service requirements. In 1923 the interior decorator William Penaat was asked by the Government to re-design the Pulpit and the pews. Prof. Roland Holst, who made the stained glass windows for this Cathedral, also contributed to the improvement of the interior.

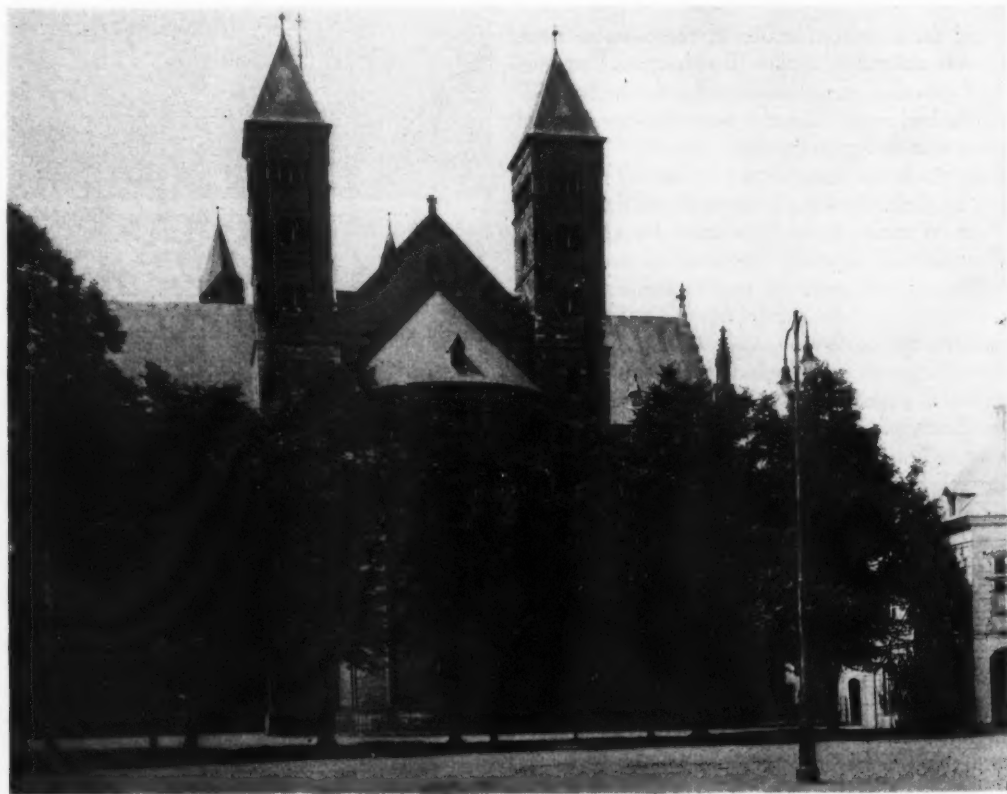
The St. John Cathedral at Bois-le-duc was rebuilt in the second half of the 14th century from a simple Roman church into a mighty Cathedral. Notwithstanding its grandiose cross-basilica plan with its five aisles and the richly adorned choir-aisles and chapel-niches, and notwithstanding the sumptuous un-Dutch buttresses and flying buttresses, the structure remained a typical one of Brabant province.

CHURCHES IN THE BIG CITIES

Next to these two great examples of Utrecht and 's Hertogenbosch and the primitive village churches, there were of course the city churches. Contrary to foreign examples with long drawn out floor plan, the Dutch cathedral tended to become wider. From this tendency developed the undivided open space of the Protestant churches. Several churches in the north and northeastern part of the Netherlands kept the rigidly closed, heavy character of the Romanesque style, even in the latter part of the Middle Ages. The solid appearance of the walls, however, was broken up by rather pronounced pilasters. This division of wall space was inspired by the big cathedrals and their stained glass windows and vertical lines.

When we wonder about the size of the cathedrals in the very small Dutch towns, we must keep in mind that those cities were of far greater importance in the Middle Ages than they are today.

Of the churches in the eastern part of Guelderland



St. Servaas Church at Maastricht, 900 A. D.

province the St. Walburgs church at Zutphen (built in the 12th and 13th centuries, and enlarged in the 15th century) is the most important and beautiful. It has a remarkable library at the south side of the Choir.

Groningen is the proud possessor of the St. Maartens church (13th-16th century) with a beautiful 15th century tower.

Within the scope of this article I cannot mention all of the important churches, neither do I want to stress the irreparable damage wrought of late to our churches.

THE REFORMATION (1517-1550)

The period of the flowering of Church Architecture ended with the Reformation. An entirely new feeling and concept of space was born, quite the opposite of the one in the preceding Gothic era; a new and quieter movement with a general trend toward horizontalism. A new earthbound architectural expression took the place of the impetuous, vertical, heaven-bound driving power of the broken-up Gothic space.

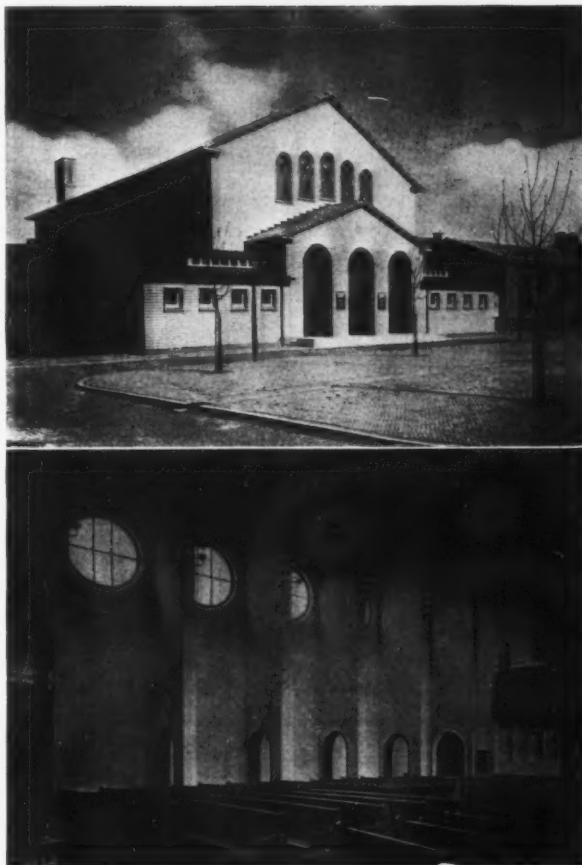
By a general decree (1573) prohibiting the building of ecclesiastical edifices, the Protestant Church became not a manifestation of glorification but a place of meeting. The new doctrine created new demands on the Church. The Choir, indispensable in the Roman Catholic service, became largely superfluous in the Protestant service. The latter's main requirement was to have as much square open space as possible to enable the churchgoers to see and hear the minister's sermon. Extreme austerity and lack of sculpture prevailed.

The unsuitability of the Roman Catholic churches for the Protestant service obviously did not exist in the smaller and simpler village church.

The Dutch Renaissance and Baroque period was partly taken up by the 80 years' war with Spain.

The same qualities of sober thoughtfulness and cautiousness, the rigid earnestness that had tempered French Gothicism in the Netherlands, prevailed during the Renaissance period as it does today. Notwithstanding that long and strenuous war, building activities went on as before.

The first Reformed Church was the South Church in Amsterdam, started in 1603 and finished in 1611. It was built by the architect and sculptor Hendrick de Keyser, 1565-1621. Another important work of the same period was the New Church at Haarlem (architect Jacob van Campen, 1595-1657), the tower of which was built by the architect Lieven de Key (1560-1627) and erected before the main building. Jacob van Campen's practical and unreligious approach came to the fore in his Royal Palace at Amsterdam.



Christian Science Church, Amsterdam, 1939

Contrary to the Venetian churches of the same period, Dutch architecture expressed an almost frigid simplicity. The floor plans were based on the square with a cross in it. The shape of the pulpits, pews and portals were in harmony with the soberness of the architecture.

In the Lutheran churches the pulpits were covered by sound-boards, but the closed off pews for notables found in the churches of other countries were absent. When we bear in mind that pulpit, baptistery screen, pews for notables, organ and stained glass windows are the only objects that lend themselves *par excellence* to the artist's fancy, we realize how little was left of the once boundless flight of Gothic architecture.

The 16th century, which brought such tremendous and significant changes, socially as well as spiritually, was not propitious for the building of churches. The number of churches built after the Classic period (after 1640) is very small.

The Cathedral Age



Dutch Reformed Church, Amsterdam, 1940

The pompous Baroque style did not flourish in the Netherlands. Contrary to the frivolous churches of this period in Southern Europe, the Dutch churches remained stately and modest and functional. The only possible exception was the work of Daniel Marot (1661-1752), a French architect, who fled to Holland after the Revocation of the Edict of Nantes (1685). His Portuguese Synagogue (1725-6) at The Hague is a lively example of his work.

19TH CENTURY

A Dutch expert on cultural history, J. A. Alberdingk Thijm, exercised great influence by his book on the fundamentals of Church Architecture (1858).

A revival of the Catholic faith from 1850 on enabled P. J. H. Cuypers, famous Dutch architect and a truly great artist, to build a considerable number of churches and to rejuvenate architecture as a craft. The poetry which he put into his work speaks so convincingly that even among the irrational and unscientific building world of the 19th century he finds instant international acclaim.

Dutch Reformed Church, Haarlem, 1940

Cuypers was the originator of Neo-Gothicism in architecture with thoroughly Dutch, almost stylized, and utterly simplified Gothic forms. His designs are "thought in brick," a material advocated by Cuypers in the building of facades, i.e., in one of his best works, the Vondelstraat Church of Amsterdam (1870).

Reaction against this Neo-Gothicism was voiced in the work of Cuypers's son, Joseph Cuypers, and in the writings of Jan Kalf, expert in the Art History of the Netherlands and art critic of the Catholic Art Club "De Violier" and a Catholic weekly *The New Century*, published just after the first World War.

The 20th century brought unanimous realization in The Netherlands that a newly built church should also have the quality and character of its day, that it therefore should not be embellished with out-dated styles, that a return to the architecture of centuries passed, lacking all purpose and vitality and clashing with present day needs, should be rejected. In this respect the contemporary architect H. P. Berlage (1856-1934) must be mentioned. In his First Church of Christian Science he used strips of glass bricks alternating with brickwork to avoid breaking up wall space by fenestration.

Kropholler, one of the most prolific church architects, (Continued on page 145)



TRIPTYCH GIVEN IN MEMORY OF J. ARCHIE THOMPSON

THROUGH the efforts of the Alumnae Association of the National Cathedral School for Girls and the Army and Navy Citizens' Committee, a most appropriate memorial has been arranged honoring the late J. Archie Thompson, beloved and faithful Negro employee of the School.

The story is an appealing one. For 40 years Mr. Thompson was "Dean" of the Custodial staff of the School. He was often the first person one saw upon entering the School, and his warm and friendly smile started the School's day pleasantly for hundreds of students through the years. In retrospect every alumna will remember the thousand and one little courtesies which were part of each day, and all connected with the School during those years recall his cheerful willingness to run errands and help make life easier in innumerable ways. His favorite task was the raising and lowering of the American flag each day.

Long before his death, his ability to remember names had become legendary. He is supposed to have been able to recall, upon a moment's notice, the name of every student of the school during his regime. When one of the alumnae asked "Archie," as he was affectionately called, how he remembered them all so well, he replied: "Well, you see, Miss, I read the Alumnae Magazine."

Alumnae, teachers, student body and friends of Wash-



J. Archie Thompson, National Cathedral School for Girls, 1903-44

ington Cathedral were shocked by his death last year. One of the most moving funerals ever held in the Cathedral was arranged for "Archie." There was a general desire on the part of his many friends to have some fitting memorial for him.

Shortly after his death last winter the Army and Navy Citizens' Committee had a showing at The Corcoran Gallery of Art in Washington, D. C., of triptychs being sent to army bases and ships around the world. At that time Dean John D. Bodger was in the United States temporarily, to tell of the splendid work of the New Guinea natives in aiding American soldiers and sailors. He requested a triptych for the Papuan Infantry Battalion Chapel, Dogura Mission, New Guinea.

Miss Lucia Hollerith, treasurer of the National Cathedral School Alumnae Association, heard of Dean Bodger's request and at the same time saw a photograph of a sketch made by a Negro artist for a triptych to be executed when a donor was found. Miss Hollerith was convinced that this would be a most fitting memorial to "Archie," and the

(Continued on page 146)



Zoltan S. Farkas

Triptych by Ellis Wilson, New York City, for Papuan Infantry Battalion, Dogura Mission, New Guinea

St. Albans Graduates—Killed, Wounded, Decorated

(Since the last issue of THE CATHEDRAL AGE)



Lt. James Harvey Gaul

Lt. James Harvey Gaul, USNR, St. Albans '28, entered the University of Pittsburgh at the end of his Fifth Form year, a most unusual accomplishment in peace time. After one year at the University of Pittsburgh, Gaul entered Harvard University, from which he was graduated in 1932, and in 1940 was awarded his Doctor of Philosophy degree after postgraduate work at Cambridge. Lt. Gaul was by profession an archaeologist and the son of Harvey B. Gaul, Organist of Calvary Episcopal Church, Pittsburgh.

In April, 1941, Lt. Gaul was assigned to Naval Intelligence and within a year he was sent to Basra on the Persian Gulf and later spent 18 months in the Mediterranean area. In October, 1944, Jim was flown into Slovakia to aid in a national uprising against the Germans. Lt. Gaul and other leaders of 80,000 Slovak insurgents were captured by the Germans the day after Christmas. Lt. Gaul and eight other American officers were executed in the terrible Mauthausen concentration camp on January 24 of this year. Mauthausen is rated fifth on the list of German Nazi extermination camps.

Lt. Gaul's mother has been informed that the group in which Lt. Gaul was associated was kept on the move constantly to avoid capture. He was second in command of the group at the time the Germans overtook them. His was one of the most dangerous assignments of the war—helping American fliers to escape from German clutches. At the time of his capture Lt. Gaul was in uniform and he was entitled to be treated as a Prisoner of War in accordance with the provisions of the Geneva agreement.

Lt. Gaul spoke German and French fluently and had some knowledge of Spanish, Italian, Portuguese, Russian, Modern Greek, Turkish, Bulgarian, and two Arabic dialects. Confirmation of his death has just been received at St. Albans.

On Christmas Eve, 1944, just previous to his capture, Lt. Gaul wrote the following prayer for his group: "O God, we who are gathered here in Thy name and by Thy name and by Thy blessing, on this day of thanksgiving do offer with deep gratitude our most heartfelt thanks for our deliverance from the blizzards and high winds of the wintry mountains and from the cruel snows fallen upon us, and from the perils of the black and dark valleys. Gratefully we thank Thee for preserving our group together and for maintaining our physical health and strength and for buttressing our wavering courage and for providing food, even in our darkest days, and we ask Thy blessing on us and our Allies, particularly the Slovak nation, and Thy mercy on our comrades who are missing by enemy action and wintry storms. Amen."

On the day after Christmas the Germans found him.

Lt. Col. Laidler Bowie Mackall, U. S. Army Air Force, St. Albans '34, Princeton University '38 (photograph, THE CATHEDRAL AGE, Christmas, 1943), was awarded the Distinguished Flying Cross for outstanding and meritorious achievement while participating in operational and combat flights from the 20th Bomber Command bases in India and Western China. He was awarded the D.F.C. in connection with his work with B-29's. He is a pilot of a B-29, or Superfortress, and he received his promotion to Lt. Col. because he trained and operated one of the original B-29 lead crews.

Lt. Col. Laidler B. Mackall has been awarded the Silver Star for outstanding heroism while on a mission against an enemy target with the Twentieth Bomber Command based in India. Lt. Col. Mackall was protecting another B-29 Superfortress which was damaged by enemy fire when the formation ran through a heavy anti-aircraft barrage, maintaining his position in the formation all the time to protect the other plane. The citation reads in part: "With gallant disregard for his personal danger and by using all the piloting skill at his command, he kept close to the damaged and faltering aircraft, although it was flying at a critically low rate of speed. Lt. Col. Mackall was able to shield the damaged plane from many savage attacks made by aerial bombs and machine guns. His coolness and refusal to abandon his severely crippled comrade, even in the face of attacks of constantly increasing intensity, constituted an outstanding exhibition of courage."

Sgt. Paul B. Cromelin, Jr., Air Corps, United States Army, St. Albans '43, entered the Army Air Forces in July following his graduation. A B-29 tail-gunner with the Third Photo Reconnaissance Squadron, 21st Bomber Command, Sergeant Cromelin has been awarded the Air Medal after completing 10 missions from Marianas bases against the Japanese. He has been in the Pacific action since March 1st of this year.

Sgt. Cromelin's citation reads: "For meritorious achievement while participating in serial flights as combat crew members in successful combat missions from bases in the Marianas Islands against the Japanese Empire. All missions were flown under rapidly changing and often-times adverse weather conditions. The flights were subjected to enemy anti-aircraft fire and fighter opposition. There were constantly present difficult navigational problems, dangers of engine failure and consequent ditching many miles at sea. Under prolonged periods of physical and mental strain, and undaunted by the many hazards faced regularly and continually, each crew member displayed such courage and skill in the performance of his duty as to reflect great credit on himself and the Army Air Forces."



Sgt. Paul B. Cromelin, Jr.



Lt. Col. Robert D. Heinel, Jr.

prior to the operation, by his outstanding knowledge of the capabilities, limitations, and employment of naval gunfire, his instructional skill, and tireless enthusiasm so trained the shore fire control and naval liaison parties of this division that they performed their duties in an excellent manner throughout the operation. His thorough indoctrination of infantry regimental and battalion commanders resulted in a sound understanding by those commanders of the proper employment of naval gunfire in support of their units. During the operation Major Heinel made timely recommendations for the employment of naval gunfire and skillfully directed and coordinated the activities of the various naval liaison parties with unusual ability and foresight and secured the maximum effectiveness from available naval gunfire. On 9 March, 1945, he went aboard a destroyer assigned in support of the division and directed its fire in support of troops operating near the coast by effectively delivering direct fire from close-range positions, well within range of hostile guns, on enemy-occupied caves along the coast. His outstanding professional skill, and tireless devotion to duty contributed materially to the success of the operation, and his actions were in keeping with the highest traditions of the United States Naval Service."

Capt. John William Thomason, III, USMCR, St. Albans '39, formerly of the University of Virginia, was presented with the Silver Star Medal recently for "conspicuous gallantry and intrepidity" during the



Capt. J. W. Thomason, III

establishment of the American Beachhead on Iwo Jima in late February, 1945. Capt. Thomason was attached to the Fourth Marine Division's 23rd Regiment at the time, and although his exact citation is not available at the present time, it is known that Capt. Thomason deliberately exposed himself to heavy Japanese mortar and artillery fire to establish a system of evacuating wounded Marines during landing operations.

Lt. William H. Adams, U. S. Army, Chemical Warfare Service, St. Albans '38, Yale University '42. Lt. Adams has been awarded the Silver Star Medal for gallantry in action at Restorf, Germany, on April 22, 1945: "At about 23:15 hours Lt. Adams' 4.2-inch chemical mortar platoon had been attacked from all sides by an enemy force that quickly gained points within 50 and 100 yards of the platoon. Lt. Adams swiftly organized his platoon's defense in a house and directed their effective fire, inflicting many casualties on the enemy. Constantly exposing himself to the intense small arms and bazooka fire, once knocked to the floor by the blast of an enemy bazooka shell, he continually directed his platoon and assisted in carrying his wounded men to a place of comparative safety.

"Until dawn when the attack was finally repelled, Lt. Adams displayed superior leadership, confidence and cool courage. His actions were an inspiration to his men and reflect the highest credit upon himself and the armed forces of the United States."

The full text of the newspaper story, including the above Citation, as presented in the Pueblo (Colorado) *Chieftain*, was ordered to be printed in the *Congressional Record*. Lt. Adams' father was the late United States Senator Alva B. Adams from Colorado.

Lt. James Edwin Hickey Rumbough, U. S. Army, St. Albans '38, United States Military Academy, West Point, '43 (see photograph, *THE CATHEDRAL AGE*, Summer, 1945), was reported "Killed in action" when serving with the 11th American Airborne Paratroopers when landing on Leyte in the Philippine Islands on December 3, 1944. He was awarded posthumously the Silver Star for great bravery in action on the Leyte landing, and the Purple Heart.

Lt. Morgan S. Seal, B-17 Eighth Army Air Force Navigator, St. Albans '42, Johns Hopkins University, Ex. '46, has been awarded the Air Medal for outstanding performance in attacks on German targets.

Lt. John Edgar Hare, U. S. Army, Field Artillery, St. Albans '40, Washington and Lee University, Ex. '44 (see photograph, *THE CATHEDRAL AGE*, Summer, 1945), was previously reported missing in action since October 27, 1944, is now reported "killed in action" as of that date. Lt. Hare's mother wrote the Headmaster of St. Albans School as follows:

"One of the men with Jack has written me details

(Continued on page 139)



Lt. Wm. H. Adams



Lt. Morgan S. Seal

Cathedral Christmas Cards Ready to Mail

Folder of carols with music included in 1945 assortment

A unique greeting card containing seven pages of Christmas carols has been added to the selection of cards issued for this year by Washington Cathedral. Depicting on the cover a silhouette of The Holy Family, the card can be used for group singing and is especially appropriate to send to service men and women away from home.

The 1945 series will be ready for distribution early in October and approval sets will go forward to friends throughout the country.

Other cards in the collection include the usual Calendar card, a Music Manuscript, modern and rich in colors; and several masterpieces of religious art, chosen from American galleries, in the sizes that proved so popular last year.

Among the twelve are "The Nativity" by Gerard David and "The Annunciation" by Van der Weyden, both from the Metropolitan Museum in New York; a painting of "The Madonna and Child" in glorious blues, by Sassoferrato, from the Detroit Institute of Arts; "The

Rest on the Flight into Egypt," by Fragonard, in the Baltimore Museum of Art; and from the National Gallery of Art, Giorgione's "Adoration of the Shepherds," and "The Madonna and Child" by Tiepolo.

The two Cathedral subjects are a recent water color study of The North Transept and Women's Porch in an autumn setting, and Angel Panels of the Annunciation window in Bethlehem Chapel.

Again this year, members of the National Cathedral Association are urged to examine their approval sets as soon as received and place their orders for additional cards before the limited supply has been exhausted. Complete information concerning imprinting, engraving and all special service is enclosed with the approval boxes.

This marks the 20th year the Cathedral cards have been published. During that time improvements in methods of color printing have made possible the present high quality of the set. The engraved messages are carefully chosen, to reflect the sacred meaning of Christmas Day, and it is believed that the 1945 series is the most attractive yet issued.—JOHN H. BAYLESS.

Donor of South Transept Rose Window Announced

Although given in 1924, the name of the donor of the magnificent Rose Window to be installed in the South Transept when it is built, has only recently been made known to the general public. The donor was Mrs. Walter Graeme Ladd. Her death occurred at her home in Far Hills, N. J., August 27, and was reported in the press the following day.

How Mrs. Ladd first became interested in Washington Cathedral and the many letters which were exchanged is an interesting part of the Cathedral's archives. Dr. Carl W. Ackerman, now Dean of the School of Journalism at Columbia University, and Mr. Edwin N. Lewis, now Executive Secretary of the Washington Board of Trade, both of whom then—in 1924—were associated with the National Cathedral Association, had an active part in arranging the details of the gift, as did the late Canon DeVries.

The late Right Rev. James E. Freeman, third Bishop of Washington, and the late Very Rev. C. C. F. Bratenahl, long Dean of the Cathedral, participated in the correspondence, which resulted in the gift of \$30,450 by Mrs. Ladd for construction of the South Transept

Rose Window. The window is to be dedicated in memory of Mary J. Kingsland, Mrs. Ladd's aunt.

Philip H. Frohman, Cathedral architect, is the designer of the entire South Transept composition in which the Kingsland window will be the "eye." The subject of the window will be "The Church Triumphant" and will balance the North Transept Rose Window which depicts "The Last Judgment." The details of the iconography will be announced when the drawing is prepared.

Writing in *The Evening Star*, Mr. James Waldo Fawcett gave the following details of the donor's life.

"An invalid since girlhood, Mrs. Ladd, nee Kate Macy, devoted the major energies of her life to philanthropic activities. She lived to be 82, surviving her husband, a New York banker and yachtsman, by 11 years. With his co-operation, she established in 1930 the Josiah Macy, Jr., Foundation, 'to further the prevention and cure of disease and relief of human suffering.' This was a memorial to her father, a pioneer oil operator, who died in 1876.

"Another of Mrs. Ladd's charities was a convalescent home which she maintained on her estate at Far Hills. She supervised this enterprise from 1898 until 1933."

The Episcopal Church in Latin America

By THE RIGHT REVEREND CHARLES B. COLMORE, D.D.

(The October study theme in preparation for the Reconstruction and Advance Fund appeal is LATIN AMERICA. Bishop Colmore, for more than thirty years Missionary Bishop of Puerto Rico, writes of the Church in Latin America.)

LATIN America, contrary to popular belief, cannot truly be said to be Roman Catholic. Upon verbal admission of well-informed Romanists in Puerto Rico, less than 25 per cent of the people of this island are practicing Christians and this includes not only Roman Catholics but Pentecostals and various other forms of Protestantism. There is a Roman Church in every town, but two-thirds of the people live in rural districts where practically no work was done by the Roman Church. The same condition prevails in the country districts of all Central and South America.

On the other hand, for thirty years the Episcopal Church has made rural work its chief concern and many missions in the mountains have been established and served by resident priests. On the first Easter Day after the mission of the Transfiguration was built at Las Rubias, Puerto Rico, there were 130 baptisms. Now that one mission has become eight in that locality. The Police Department testifies to the great improvement in the lives of the people and we know that they are now receiving the spiritual food of our Lord. Other places have developed in a similar way.

The Episcopal Church in Puerto Rico makes no effort to proselytize Roman Catholics. Most people here as in other Latin American countries are baptized in infancy, but have had no further vital connection with the Church. Spiritualism had replaced Christianity in the lives of thousands of the people. We recognize that

they have the grace of baptism and try to build on that. The spark of Christianity is here but it is in danger of being lost. The Episcopal Church is a means of saving it not only by our efforts but also by inciting the Roman Church to greater missionary endeavor.

Undoubtedly the Good Neighbor Policy was taken to Latin America by American missionaries long before the State Department conceived the idea. That policy must not be a condescending attitude on the part of the big neighbor, but it must be spiritualized by the lives of missionaries spent among the people and given in Christ-like service.

The Body of Christ must be strengthened and reinforced so that it will be a strong and effective influence in the lives of God's people. Latin America needs this as much as does North America. This can best be accomplished by the development of leadership among the nationals of each country. The Church in Puerto Rico has followed this policy for years and today 16 of the 20 priests are Spanish speaking. This leadership has been effective not only among the people to whom the Church ministers, but it also has been recognized by government and other official agencies which have sought the assistance of our clergy.

The Episcopal Church in Latin America is truly a good neighbor, seeking to develop the best in their culture and to spiritualize it by our example and teaching.

On the Threshold of a New Peace

RAISE up thy power, we pray thee O Lord, and come among us, and with great might equip us for the new battles of peace: the warfare of truth against lies, of self-discipline against license, of the unity of mankind against the sin of divisiveness.

Clothe our spirits with thy full armor, that we may encounter the worst that the world can bring against thy kingdom, empowered with courage, wisdom, and fidelity to the high vision which thou hast set before us.

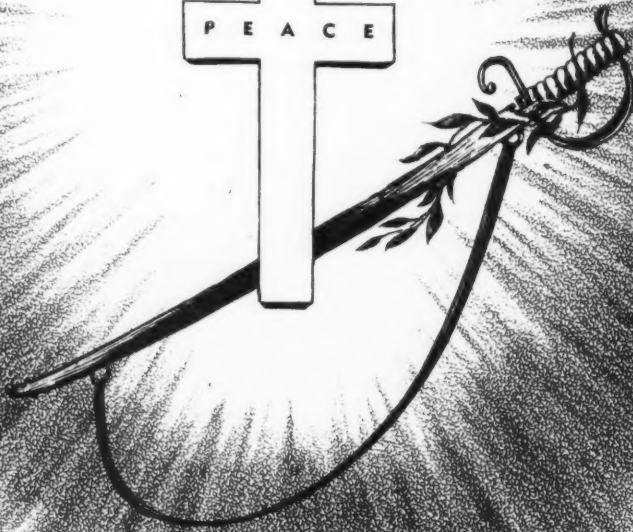
Let not weariness enervate or vanity debase our high resolve. Hold us to our best, in thought and deed; and

by thy mercy grant that we, who have learned the arts and undergone the disciplines of war, may in thy strength build peace among the nations of the earth, with patient hands and willing hearts; for to serve thee in obedience is to walk in perfect freedom as he walked who for the joy that was set before him endured the cross, and in whose name we offer this our prayer, the world's Redeemer, Jesus Christ Our Lord.

By THE VERY REV. JOHN W. SUTER, JR.
Dean, Washington Cathedral

REVERENT

Thanksgiving



The world prays, as Peace again prevails, that this may be a lasting Peace which will lead to a new realization of His purpose and His mission.

Illustrated is the Will & Baumer Sanctolamp No. 2.

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Cathedrals of Melbourne and Perth

(Continued from page 119)

style, which has avoided any attempt to reproduce the forms of any particular period of English Gothic, and in doing so, has captured the true spirit of the Gothic buildings. The restful dignity of the composition is relieved by features of particular interest such as the arcading over the Western Doorway, two remarkably fine rose windows, tall lancet windows at the east end over the Altar and in the North Transept, and a lead-covered flèche at the intersection of the Transept roofs with that of the Nave.

Early engravings show that a lofty spire was intended to complete the design, but the present battlemented square Tower with a peal of eight bells was erected as a memorial to Queen Victoria in 1902. Externally the warm color of the brickwork combined with the grey weathered stone dressings to the openings and buttresses make a happy composition. A similar treatment of the interior is appreciated as a relief from the glare of the summer sunlight. The height of the fine panelled hammer-beam roof, the trusses of which rest on corbels between the clerestory windows, gives a spacious effect to the Nave which merges gracefully with the tall Choir beyond the Chancel arch.

Since its consecration in 1888 the Cathedral has been enriched by many splendid gifts. The east window, the first installed, was given by Sir Napier Broome, who was Governor in 1888. It depicts the Gospel story from Palm Sunday onwards to Pentecost. The massive stone High Altar was given in 1896 in memory of Sir Frederick Barlee. The richly carved Reredos is an excellent example of Gothic craftsmanship. It is made of alabaster with marble panels depicting "Cleansing the Temple," "Christ before the Doctors," and the "Tribute Money," together with figures of Moses and Elijah and the four Evangelists, and the Reredos covers the north, east and south sides of the Sanctuary. It was the gift of the Hon. Septimus Burt in memory of his father, Chief Justice of the Colony 1861-1879.

Most of the windows have been filled with stained glass in memory of the Church workers and worshippers

of former years and several are of a very high order. The Pulpit is of good design and built in 1892 of synthetic stone. It was given in memory of Luke Leake, a very generous contributor to the building fund. There is a fragment of stone from Canterbury Cathedral which is let into the wall near the Dean's chair.

In 1923 Archbishop Riley consecrated the Soldiers' Memorial Chapel upon foundations originally intended to carry a Chapter House and situated on the north side of the Chancel.

During the years of war thousands of American soldiers and sailors have visited these two great Australian Cathedrals. It is earnestly hoped that the years of peace ahead will bring other American visitors to our country and to our cathedrals.

Archbishop Le Fanu



Archbishop Le Fanu

The Most Rev. Henry Frewen Le Fanu, M.A., D.D. (Lambeth), has been Archbishop of Perth, W.A., since 1929 and has held the office of Primate of Australia since the year 1935. The Archbishop is also Sub-Prelate of the order of St. John of Jerusalem. He was born in Dublin, Ireland, in the year 1870 and received his education at Haileybury and later at Keble College,

Oxford, where he secured the M.A. degree. Following his ordination in 1894 he served for a time as curate at Poplar, then as Chaplain to the Bishop of Rochester and then a further Chaplaincy at Guy's Hospital. In Australia from 1909 to 1915 he was Archdeacon and Canon Residentiary at St. John's Cathedral, Brisbane, and prior to his enthronement as Archbishop of Perth was Coadjutor Bishop of Brisbane.

Prayer for the Building of Washington Cathedral

O LORD JESUS CHRIST, who has taught us that all things are possible to him that believeth, and that thou wilt favorably hear the prayer of those who ask in Thy Name; we plead the fulfillment of thy promise, and beseech thee to hasten the building, in the Capital of this Nation, of thy House of Prayer for all people. Make speed to help us O Lord, whom with the Father and the Holy Spirit, we worship and glorify as one God, world without end. Amen.

Some Spanish Colonial Churches in Guatemala

(Continued from page 109)

as slaves among the religious orders. There was tremendous rivalry between the orders and each strove to develop its natural resources, arts and crafts to the highest and most lucrative degree. They built many churches, convents and hermitages. Men and women joined the orders in droves. Many of them were penniless refugees from oppression in the old country, and by joining an order they could live in luxury and security with Indian slaves to wait upon them. So it came about that these relatively few Europeans were able to hold in subjugation a teeming Indian population.

After 1821 when Spain lost her colonies, the Roman Catholic Church was disestablished also. In the Indian villages poverty, earthquakes, ignorance, and neglect wreaked havoc on the lovely old church buildings. Many interiors are mere shells now, with only a few altars retaining their red and gold lacquer or ornate silver fronts. Beautifully carved images of saints, now chipped and battered, are herded together forlornly on any handy shelf or crumbling altar, their dirty faces appealing for a dose of soap and water; and until the government put a stop to it, many an antique-loving hand made off with substantial spoils from these churches which rightly belonged in the museums of the nation. Priests come seldom if ever to many of them, but the Indians wander in and out the open doors. They dress the remaining altars with paper flowers and colored paper cut into intricate patterns.

The oldest Franciscan church in the country is in Santiago Atitlan, a lake village. This unique and lovely structure stands on a plaza away from the market square and is reached by an imposing flight of stone steps. The interior is in a deplorable state, practically stripped, but there is one Altar holding a statue of the Virgin with the Christ Child in her arms which is evidently much cherished by the villagers. She is dressed elaborately in real clothes. Hung around her neck by a string is a small plastic hand mirror. The glass side is toward the worshippers. Perhaps they believe that virtue lies in being reflected therein.

Left pretty much to their own spiritual beliefs, the Indians, who still compose the vast majority of the population, have gone their own way, mixing their jealously guarded pagan beliefs with their Spain-imposed Christianity. This is particularly obvious at the two great In-

dian churches of Santo Tomás De Chichicastenango (described in *THE CATHEDRAL AGE*, Christmas 1943) and San Francisco El Alto. On market days the plazas before these churches are filled with swarms of quiet Indians. Dressed in the distinctive costumes of their native villages, they squat on the ground in rows with their wares spread out before them, or wander about making purchases or visiting with their friends.

The massive fortress-like Church of San Francisco El Alto dominates the scenes from its spectacular place on top of a bare, precipitous hill. Here the Indians do not pray on the steps as they do at Chichicastenango, but the same candle-lighted droning goes on within. On market days the plaza before the church is jammed with people and their wares including blankets, shoes, holy candles, rope and cloth. There is an opening between the buildings on the left of the plaza, and from it a steep, dirt path leads up to a small, bare plateau on the same level as the roofs of the buildings. Here is held the animal market. Nearby is a pagan shrine, a mound of pottery and other unexplained objects, a further indication of the Indians' mixed religious beliefs.

The priests—one a Dutchman and one a German—who have had charge of these two churches in recent years, have been antiquarians as well as shepherds of souls and they have spent much time restoring the interiors of the buildings. Bit by bit, with the help of Indian artisans, they have uncovered frescoes, mended statues, cleaned and replaced elaborately wrought silver altars, relaid tile floors, and carefully searched the rubble-filled corners for treasures and relics of former glories which loving hands can reconstruct and rededicate to holy use.

The colonial churches of Guatemala, whether found in the Most Noble City of St. James of the Knights of Guatemala or in the tiny villages, are treasure houses of beauty. Their austere plain Spanish or highly ornamental, occasionally gayly colored, Baroque exteriors, their massive walls, their bell crowned and saint adorned facades, are a revelation to those familiar with an architectural heritage of Gothic and Romanesque. They could be a rich source of inspiration to the designers of future churches for many parts of the United States.

*Send the Cathedral Age
to Your Friends for Christmas*

Washington Cathedral Chronicles



Battle of Britain Commemorated

A Commemoration Service on the occasion of the fifth anniversary of the Battle of Britain, one of the decisive battles of the war, was held at 3 p.m., Sunday, Sept. 16, in Bethlehem Chapel of Washington Cathedral.

The service was conducted by the Very Rev. John Wallace Suter, Dean, and the scriptures were read by the Earl of Halifax, British Ambassador to the United States. Special music for the service was furnished by the British Service Forces in Washington and the organist was Mr. Ellis Varley.

It has been the custom of the Royal Air Force during the past four years to commemorate the anniversary of the 15th of September, 1940, as the culminating date of the Battle of Britain. The nearest Sunday to this date is used as the commemoration day for Divine service and this commemoration has extended throughout the Services in England and abroad.

At this Divine service, Royal Air Force personnel thought first of their comrades in the Royal Air Force Operational Commands who lost their lives during the Battle of Britain and whose names have been recorded on the Roll of Honour in the Royal Air Force Chapel in Westminster Abbey, but the memory of the honored dead did not outweigh the main theme of the celebrations, which were intended as an act of thanksgiving for an historic victory.

The composition of the Royal Air Force includes personnel from all the Dominions of the British Commonwealth and representatives of the Colonies, and volunteers from Allied nations. These were well represented at the Washington commemoration service. Among those present were Mr. John Balfour, British Minister; Air Marshal Douglas Colyer, Head of the Royal Air Force Delegation; Air Vice Marshal R. P. and Mrs. Willock; Air Vice Marshal L. M. and Mrs. Iles, British Air Commission; Mr. H. O. Hindley, Director General of the British Air Commission; Air Vice Marshal G. E. Wait, Royal Canadian Air Force; Flight Lieutenant M. J. M. Bruerton, Royal New Zealand Air Force; Group Captain W. H. Garing, Royal Australian Air Force; Colonel H. T. P. Potter, British Army Staff; and representatives of the British Admiralty Delegation, and the British Dominion and Colonial services in Washington.

Anniversary of the Chaplains Corps

At the 11 o'clock service on July 29 special recognition was given to the 170th anniversary of the founding of the Chaplains Corps by the United States Army, in 1775. The sermon was preached by the Chief of Chaplains, Brig. Gen. Luther D. Miller, who is an Honorary Canon of Washington Cathedral. Included in the service were special prayers and the singing of the March of the Chaplains Corps by the Cathedral Choir.

Victory Thanksgiving Services

On the day following the announcement of victory over Japan, Holy Communion was celebrated at 7:30 and 10 a.m. At 12 noon there were prayers of thanksgiving in the Chapel of the Holy Spirit which has been a War Shrine during the war, and at 4 p.m. there was an Evening Service with prayers of thanksgiving and hymns. After the service the Cathedral remained open until 9 p.m. for prayer and meditation.

On Sunday, August 19, a service was held under the auspices of the Washington Federation of Churches and Washington Cathedral at which time Brig. Gen. Luther D. Miller, Chief of Chaplains, the United States Army, preached. Assisting the Cathedral clergy in the service was the Rev. Dr. George E. Schnabel, President of the Washington Ministers Association and Minister of Albright Evangelical Church.

Service for Junior Police and Citizens Corps

On September 23 at 4 p.m. a service was held in the Cathedral for the Junior Police and Citizens Corps, an organization for Negro boys of Washington. The leader of the group is Officer Oliver Cowan of the Metropolitan Police. Chaplain J. Jack Sharkey, USNR, was the preacher. Chaplain Sharkey served aboard the Cruiser U.S.S. *Honolulu*. He was in the Battle of Kula Gulf in 1943, and in the invasion of Leyte. He is now stationed in Washington.

Presentation of New Music by Mr. Varley

A Choral Prayer, "Hear our prayer, O Lord, and grant us Thy peace," and a Sanctus written by Mr. Ellis Varley, Acting Organist and Choirmaster, had their original presentation early in the spring in Washington Cathedral. The Cathedral Choir of men and boys sang it under Mr. Varley's direction. The Sanctus used for the music was "Holy, Holy, Holy, Lord God of Hosts, Heaven and earth are full of thy glory: Glory be to thee, O Lord most high. Amen."

Summer Organ Recitals Well Attended

Each Tuesday night from June 26 through September 4 organ recitals were presented and the Cathedral was open for those who find it difficult to visit the Cathedral during the day. The organ recitals were under the direction of Mr. Ellis Varley. In addition to the recitals he played, Mr. Varley invited the following guest organists to play: Miss Katharine Fowler, M.Mus., Organist and Choir Director, the Columbia Heights Christian Church and Dean of the D. C. Chapter, American Guild of Organists; Lt. Elwood Hill; Miss Helen Howell, Organist of Brown Memorial Church, Baltimore,

The Cathedral Age

Maryland; Miss Charlotte Klein, Mus.Doc., F.A.G.O., Mary Washington College of the University of Virginia; Lewis Atwater, Organist and Choir Director, All Souls' Unitarian Church and the Eighth Street Temple, Washington; Miss Nancy Poore Tufts, Organist and Choir Director, Georgetown Presbyterian Church, Washington; Mr. William Watkins, F.A.G.O., Organist of the First Congregational Church, Washington; Mr. Robert Ruckman, Organist and Choir Director, Epworth Methodist Church, Washington; and Miss Lois Hoag, recently appointed Assistant Organist and Choir Director of Washington Cathedral. Musicians of the local newspapers paid high tribute to the Summer recitals.

On June 24, the Young Women's Christian Association of Washington sponsored a Community Sing on the Pilgrim Steps which was especially well attended. The news of victory over Japan was received just before the organ recital on Tuesday, August 14, and special prayers of thanksgiving preceded the recital, which opened with the National Anthem.

Fall Conferences Scheduled at College of Preachers

Canon Theodore O. Wedel, Warden of the College of Preachers, has announced the following Fall Conference schedule with subjects and leaders: Sept. 17-22, "The Theology of St. Paul," Dr. John Knox, Professor at Union Theological Seminary; Sept. 24-29, "Preaching the Prayer Book," the Very Rev. John Wallace Suter, D.D., Dean of Washington Cathedral; Oct. 8-13, "Preaching the Atonement," the Rev. Roland F. Palmer, Head of the Society of St. John the Evangelist, Bracebridge, Ontario, Canada; Oct. 15-20, "Preaching the Prophets," the Very Rev. Fleming James, Dean of the School of Theology of the University of the South.

Oct. 22-27, "Preaching the Atonement," the Rt. Rev. Angus Dun, D.D., Bishop of Washington; Nov. 12-17, "The Theology of St. Paul," the Rev. A. F. Mollegan, D.D., Professor of Christian Ethics and the New Testament at Virginia Theological Seminary; Nov. 19-24, "Preaching and Social Ethics," the Rev. Norman Nash, D.D., Rector of St. Paul's School, Concord, N. H.



THE CATHEDRAL CLERGY

A recent photograph of the Cathedral Clergy includes, left to right: the Rev. Theodore O. Wedel, Warden of the College of Preachers; the Very Rev. John Wallace Suter, Dean; the Right Rev. Angus Dun, Bishop of Washington; the Rev. Charles W. F. Smith, Canon Chancellor; and the Rev. W. Curtis Draper, Jr., Acting Canon Precentor. The Rev. Merritt F. Williams, Canon Almoner, is still on leave, serving in the Chaplains Corps of the U. S. Navy.

New Assistant Organist

Miss Lois Hoag, who has been a pupil of Mr. Ellis Varley, Acting Organist and Choirmaster, has taken over the post of Assistant Organist for Washington Cathedral. Among Miss Hoag's new duties will be training the junior boys' choir and playing for the 9:30 service each Sunday.

St. Albans Holds Special Summer Commencement

On Sunday, August 19, a special Commencement was held for four graduates of St. Albans School, who had completed their course of study during summer school to enable them to graduate before entering the Armed Forces. Certificates of Graduation were awarded by the Very Rev. John Wallace

Suter, D.D., who was deputized by the Bishop of Washington to make the presentation.

The service was held in the Little Sanctuary, the Chapel of St. Albans School. Canon Albert H. Lucas, Headmaster of the School, conducted the service, and Mr. Sherman J. Kreuzburg of The Church of St. Stephen and the Incarnation was the organist for the occasion.

New Statuary for the Cathedral

Two pieces of statuary for the Cathedral are in process of being carved, a Memorial Tomb to the late Bishop James E. Freeman, and a memorial to George Washington.

The recumbent figure for the memorial to Bishop Freeman is being carved by Mr. Bryant Baker, and will be placed in the North Transept under the Daniel Window in an appropriate architectural setting. The model has recently been approved. He is shown in full robes, with a book at his feet, on either page of which is depicted the North Transept of the Cathedral and the Tower of the College of Preachers, both of which were built during his episcopate. Those who have seen the model believe that this will be a notable addition to the Cathedral structure and a most fitting memorial to Bishop Freeman.

The second piece of sculpture is an eight-foot statue of George Washington, which is to be presented to the Cathedral by the Southern Jurisdiction of the Supreme Council 33° Masons. It will eventually stand in an especially designed Bay of the Nave. The statue will depict General Washington in civilian clothes as though entering Church, and those who have viewed the model believe that this piece will be an outstanding representation of the Father of our Country and a valuable addition to the Cathedral's art treasures. Mr. Lee Lawrie of Maryland is the sculptor.

Tribute Money Window to be Replaced

The window at the north end of the east aisle of the North Transept, is to be replaced with a new one which will perpetuate the memorial of Mr. George S. Selfridge.

The new window will take as its theme two great works of American statesmanship, The Declaration of Independence and The Constitution of the United States. The idea is to symbolize an area of thought where Christianity and Americanism may be said to overlap: the infinite value of every soul in the eyes of God, who is "no respecter of persons."

The window consists of two lancets with tracery. Each lancet will contain one standing figure and three medallia. The left-hand lancet, commemorating the Declaration, will feature the figure of Thomas Jefferson, its author, and the three medallia will set forth themes suggesting the three items which Thomas Jefferson wrote for his own epitaph at Monticello—namely, the Virginia Bill for Religious Liberties, the authorship of The Declaration of Independence, and the Founding of the University of Virginia.

The right-hand lancet, commemorating the Constitution of the United States, will contain a figure of James Madison, who was so largely responsible for the passage of the document. The three medallia in this lancet will contain scenes illustrative of the three branches of Government established by the Constitution—the executive, the legislative, and the judiciary. At the top of the window there will be a figure of Christ in the act of ministering to the poor.

Mr. Wilbur Herbert Burnham and Mr. Joseph G. Reynolds, Jr., are making the window.



MAKE THIS AN HERB CHRISTMAS

From The Cottage Herb Garden at Washington Cathedral come small jars of herbs, boxed in sets, with charts for the kitchen wall.

There are dried herbs for flavoring soups, meats, sauces, and stews, and also in unmixed form there are Basil, Marjoram, Savory, Tarragon and others for use in special blends in special dishes.

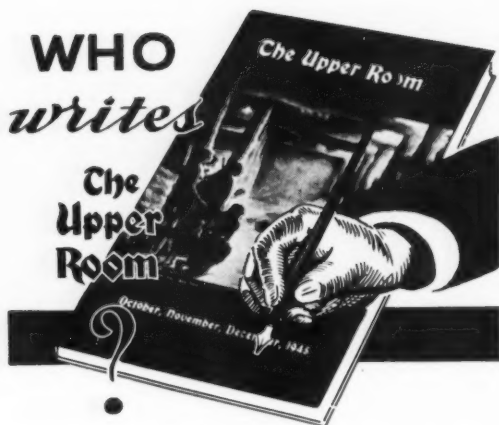
Also for the linen shelves or the dresser drawer, lavender and pot-pourri.

To help you with the savory art of herb flavoring, there are books on growing, drying and using herbs. In The Cottage Herb Garden, as an addition to the book shelf, a new booklet has been compiled of cookie recipes, traditional and new, foreign and American. This booklet accompanies a set of 6 jars of the required fragrant seeds, particularly appropriate for the Christmas season.

Quaint baskets of herbs are also for sale, combination of spices, or salts and peppers. Delectable herb vinegars in attractive bottles.

A card of inquiry will bring full information and prices on available herbs: The Cottage Herb Garden, Washington Cathedral, Washington 16, D. C.





MANY of the world's outstanding Christians — preachers and laymen, bishops and missionaries, pastors of famous churches and of remote circuits — men of all evangelical denominations — contribute the daily devotions in *The Upper Room*.

The October-November-December issue, for example, contains contributions from writers in twenty-six states and three foreign countries and from seven army and navy chaplains and six service men.

You will not want to miss this copy of *The Upper Room*, so be sure to send your order in promptly. Ten or more copies to one address, 5 cents per copy, postpaid; yearly subscription by mail, 30 cents; four years, \$1.00. Yearly subscription, Army personnel overseas, including first class postage, regular editions, 65 cents; pocket edition, 50 cents. Order from

THE UPPER ROOM

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Cathedral Gift to St. Paul's Received

17th July, 1945

MY DEAR DEAN:

I send to you and to the National Women's Committee of Washington Cathedral our most grateful thanks for the generous gift which you have sent towards the restoration of St. Paul's.

I welcome your words of greeting and I pray with you that the bond of union between our two countries and our two churches will be ever closer. In such union we see the chief hope of peace and ordered progress.

You may be glad to know that we have already started on the restoration work though progress is necessarily slow owing to the lack of labour and material. We have not yet been able to begin replacing the windows all of which were shattered and this is perhaps our chief difficulty because we cannot use the main body of the Cathedral in the winter months, as the cold is too severe.

We have not yet been able to estimate the total cost (over and above what we shall get from the Government War Damage Commission) but I think about £150,000 will be needed.

It is a great joy to us to have our full choir back again. The Choir School returned from Cornwall a week before V.E. day and the boys sang at all the great Services, including the most moving Memorial Service to President Roosevelt.

Your kind thought of us is an immense encouragement to go forward with the work of rebuilding our great Cathedral. I have happy memories of Washington Cathedral and I send my best wishes for your great enterprise.

Yours very sincerely,

(Signed) W. R. MATTHEWS,
The Deanery, St. Paul's.

14 Old Bond Street
London, W. 1
July 22nd, 1945

The Very Reverend

The Dean of Washington Cathedral
Washington, D. C., U.S.A.

SIR:

As a citizen of our great old City of London I was much touched, when I read in the newspapers here recently, the announcement of the very kind gift the congregation of your own Cathedral has made towards the Fund for the repairs to our blitz-damaged Cathedral of St. Paul's.

I was born in London (though not in the "City" itself) and was educated at the City of London School, which is under the aegis of the City Corporation. And by virtue of my service in the last War (1914-18) I was granted the "Freedom of the City," which is, and will ever remain, my proudest honour and possession.

For we Londoners have, you will agree, every right to be proud of our City—its history, its buildings, its associations, its men; and of all these, St. Paul's Cathedral, dominating as it does the whole City's core and centre, seems somehow to be ever the expression for excellence.

When the Nazis were pouring down their incendiary bombs on the City, that Sunday night, we who live in the suburbs trembled to think what we should hear had happened to our beloved Cathedral, when we listened in to the news next morning; and it was with greatest relief that we heard it had so miraculously escaped destruction (as, by the grace of God,

it has since). All around it is devastation complete. All neighbouring familiar landmarks have gone. It is difficult in the extreme to find one's way about there, to places one could formerly have found blindfolded.

But there stands St. Paul's, today, as ever, proud and dominant, and saying, as it were, "Look! We have come through!" Hence it will be, now, more than ever, of the greatest significance to us Londoners, and an increasing inspiration to us all. I wish, therefore, as one of London's many "men in the street," to add my thanks to you and your congregation, for the generous gift you have sent.

Yours sincerely,
(Signed) HAROLD J. L. WRIGHT

Bells in Switzerland

(Continued from page 113)



Photograph by C. Schildknecht
Eventide in the beautiful Lötschen Valley, Switzerland, breathes an atmosphere of heavenly peace.

although in winter when the north wind blows he can only call at two corners. He keeps a long speaking trumpet at his side which he uses only to sound an alarm of fire.

All church bells rang when Switzerland found it necessary to mobilize her citizen army of 600,000 men at the end of August, 1939, and on V.E. day the bells pealed again in joyous unison when peace came to Europe.

St. Albans Graduates

(Continued from page 129)

which I know you will want to know.

"A truck containing seven men ran into an anti-tank mine on a road in Germany. All were thrown from the truck as it was blown to pieces. Three were killed instantly. The Germans began firing as soon as the explosion took place. Jack evidently remained conscious long enough to inquire about his men; told them to hold their fire and not to surrender, but to let the Jerrys come and get them. He was taken from the wreck of the truck seriously wounded, supposedly by a piece of the truck, and placed on the ground next to Devitz (one of Jack's men) and all were given first aid. They were carried by horse and wagon, stretcher, and wheelbarrow to a German hospital. Jack was operated on and died that evening at 8 o'clock. Jack is buried at Wehr, Germany, near the Holland border."

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The Cathedral Age

Captain Howard Benjamin Nichols, U. S. Army (photograph in THE CATHEDRAL AGE, Summer 1945), was awarded posthumously the Distinguished Flying Cross and the Purple Heart on September 11, 1945, his twenty-fifth birthday.

His citation read: By direction of the President, and in accordance with the authority delegated by the War Department, a Distinguished Flying Cross is awarded to the following-named officer:

Howard B. Nichols, 1st Lieutenant, Air Corps, 10th Photographic Reconnaissance Group. "For extraordinary achievement while participating in a visual reconnaissance of great importance in the vicinity of the Saar River on 5 December 1944. After arriving over the area, Lt. Nichols discovered that reconnaissance was almost impossible because of low overcast, but undaunted he skillfully maneuvered to extremely low and dangerous altitude so that he could evaluate damage on the many bridges crossing the river. Despite the unfavorable weather conditions, Lt. Nichols effected 25 individual observations, pinpointing each, and he returned with a comprehensive report of great importance to the execution of subsequent operations. Entered military service from Washington."

By command of Major General Vandenberg.

W. W. MILLARD
Colonel, GSC

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Could It Not Be . . .

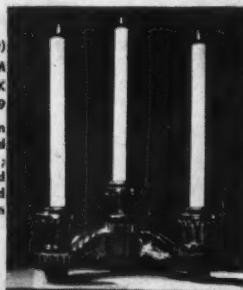
Science has claimed no sound is ever lost;
That words and melodies live on and on,
Trailing the centuries thro stratosphere
To reach unmeasured space beyond the stars . . .
Could it not be, on some dark day of fear—
World misery and weariness and woe—
Responsive to man's need, Christ's human voice
Distinct and audible may cleave the air
In wondrous echo of an ancient charge:
"Let not your heart be troubled . . . nor afraid . . ."

MIRA CHAMBERLIN

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designed and executed these beautiful candlesticks, using a permanent, non-priority material. They have filled a distinct need in naval and military chapels as well as in parish churches.

(Right)
THREE-ARM
CANDLESTICK
No. C.S.4—179
Finished in
old gold or gold
and color;
also designed
with five-arm and
seven-arm



(Left Above) CANDLESTICK No. C.S.4—173A. Finished in silver and color. • (Right Above) CANDLESTICK No. C.S.4—181. Finished in gold and color

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Notes from the Editor's Desk

Leonard Young, author of this issue's leading article, was born a Canadian, and has been Art Director of St. Bartholomew Community House since 1927, the year the Club House was opened. Previously, before the First World War claimed four years of his time, he was an actor and musician. But the War effectually disposed of his stage career by disposing of one of his legs as well, a circumstance which, he says, was a fortunate one for the American stage.

Mr. Young thanks the War, also, for having led him, indirectly, to St. Bartholomew's Church, for it was in Belgium, in 1918, that he met David McK. Williams, the present Organist of St. Bartholomew's, but then a gunner in the Canadian Army. Renewing the friendship in New York after the War, Dr. Williams led him directly to Robert Norwood, the Rector of St. Bartholomew's Church, in whom he recognized an old friend, met in Montreal many years before. The new Community House was almost completed, and Dr. Norwood offered Leonard Young the post of Art Director. Mr. Young has been there ever since, "the happiest years of my life," he



Mr. Young



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writes. There, he directs the Club dramatics, superintends its art activities, and writes and directs the pageants held, periodically, in the great Church itself.

* * * *

It is the desire of the Editorial Board to present from time to time in *THE CATHEDRAL AGE* an exhaustive article, such as this one on St. Bartholomew's Church, on American cathedrals and churches with cathedral-like architecture.

* * * *

The number of city and area chairmen for the Women's Committee of the National Cathedral Association has increased to such an extent that it is no longer feasible to print the entire list of names and addresses in each issue of *THE CATHEDRAL AGE*. A complete list will be published once a year and will appear in the Christmas issue for 1945.

* * * *

The sketches accompanying the article on Herbs were made by Miss Alma Gaylord, Northfield, Vermont.

* * * *

Mr. Paul Bromberg, author of "Church Architecture in the Netherlands," is a distinguished authority on that subject. A number of his books and articles have been published in the field of modern architecture, city planning, and housing in the Netherlands.

In 1939 Mr. Bromberg was sent by the Dutch Government to supervise the execution of his designs for the Dutch Pavilion at the World's Fair; and while here he lectured before the Architectural League.

THE CATHEDRAL AGE is indebted for the illustrations to the Netherlands Information Bureau, 10 Rockefeller Plaza, New York City. They are from a book published by the Bureau, "Architecture in the Netherlands" by Mr. Bromberg.

* * * *

R. L. Gair, Melbourne, Australia, author of "The Cathedrals of Melbourne and Perth," is an ardent student of Cathedral architecture. His first article for *THE CATHEDRAL AGE* described St. Andrew's Cathedral, Sydney, and St. Peter's Cathedral, Adelaide, in the Michaelmas issue, 1943.

Mr. Gair gives particular credit to Mr. Louis Williams, F.R.A.I.A., a Diocesan architect, for aid in preparing the section on the architectural details of the Melbourne Cathedral. The author has had a number of travel articles published in Australia, pertaining to his visits to the United States.

* * * *

Miss Dorothea Tingley, author of "Some Spanish Colonial Churches in Guatemala," is a newcomer to *THE CATHEDRAL AGE*. She became interested in Latin America through travel and study. In 1939 she joined a group under the auspices of the Committee on Cultural Relations with Latin America and toured Guatemala with Erna Ferguson and Tono Goubaud Y Carrera. Under these fortunate conditions she not only saw a great deal of that country but listened to lectures by persons well versed in the history, architecture, archaeology, fauna, and Indians of the country.

Photography being one of her favorite hobbies, she took a great many pictures in Guatemala, some of which have been used to illustrate her article. Miss Tingley is a native of Philadelphia but has lived in New Jersey for some years.

The College of Preachers

(Continued from page 117)

there, where of necessity the listeners were primarily critical.

Speaking of the College would not be complete without speaking of the great Cathedral at one side of which the College stands. The Cathedral is still being constructed and will continue to grow for many years to come, the product of men's devotion to God. Its warmth and beauty are living expressions of the love of those who are building it. It is a sermon for a lifetime in itself. One set of windows for instance, showing how the Gospel has been spread, starts with the great figures of the Apostles and carries down through the ages until in the upper part of the last window one sees an aeroplane and a radio microphone as the latest means of spreading God's word. Thousands of people come away with the message of its four great central pillars. Each one at its base is as wide as this Church. They rise from the Chapel of Joseph of Arimathea who gave his tomb to Jesus. They rise from the tomb up through the main body of the Cathedral which represents this life. And the sermon of that Cathedral has changed the lives of some men and women as no man's sermon ever could.

People come there because it is a point of interest in the city, people who often never go inside a Christian Church, and somehow the language of stone and glass breaks through their indifference and awakens them to what they have missed. A work-hardened newspaper woman was so amazed at the sight of a large pilgrimage through the Cathedral that she joined the group out of sheer curiosity. She was taken around the Cathedral with very little explanation, and yet when she went out she cried because of the depth of its appeal, and then wrote as the most important news in Washington that day the fact and the message of the great Cathedral. And that inspiration is moving men and women every day.

But the College of Preachers realizes that the inspiration and vision of the Cathedral or of one week's study at the College can all too easily be dulled by the press of everyday parish duties. And, to help remedy that, the College has worked out a system whereby a book is sent to each clergyman every month, books that are read and then returned to the College for further circulation. If we have any special interests or problems, we are provided with individual lists of books, which are sent in that same way. The whole work of the College is based on the primary conviction that our preaching



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dares not be trivial, and must be based on continuous study and a constantly growing awareness of God.

And yet, when I've said all this, I have only touched on what the College of Preachers really is. The fact of a creative Christian Community, the deep reverence which was shown and developed in us for you people who are committed to our charge are still so close to me and meant so much to me that they cannot be explained. This College was built with you primarily in mind. It has set out to make us more worthy of the great privilege of interpreting to you the Christian religion. So keep the work of the College on your heart and minds. Remember it in your prayer, that by God's Grace it may be more effective in teaching us how to exercise that high and holy privilege of the Christian ministry which is to interpret to men the mighty acts of God, to give to them an understanding of the deep and satisfying values of life, and to teach them rightly to employ the means necessary to salvation.

Let us pray: *O Lord Jesus Christ, who through thy Holy Apostle Saint Paul hast taught us that faith cometh by hearing and hearing by the word of God; Grant to thy servants in the College of Preachers so truly and effectually to preach the gospel of thy grace, that many may be brought to the knowledge of thy truth, and built up in the communion of thy holy Church, and so thy Name be glorified and thy Kingdom enlarged; who livest and reignest with the Father and the Holy Spirit, one God, world without end.*

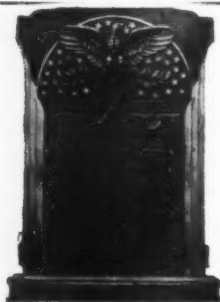
Phillips Memorial Chapel

(Continued from page 116)

The left-hand pair of windows depicts Paul's preparation for his great Ministry. At the upper left, in small scale, Paul is shown, protected by soldiers, speaking to the mob on the stairs of the castle in Jerusalem, when he pointed out the fact that he was a man taught at the feet of Gamaliel. The main part of the panels is devoted to the scene showing young Saul and his fellow scholars eagerly listening to the great Rabbi Gamaliel who expounds the truths of the Scriptures. The text reads: "If it be of God ye cannot overthrow it." The small lunette at the bottom contains the young Phillips, a student at Oxford.

The right-hand pair of windows depicts the Ministry of Music. Young David, the Psalmist, is shown as the Shepherd Boy playing his harp, while there unfolds before him in a series of small medallions the steps of a Pilgrim through Life, as so beautifully expressed in the Twenty-Third Psalm. The small lunette at the lower left portrays Shelley's "Ode To a Skylark," Dr. Phillips' favorite poem which he often delighted in repeating.

The windows are so conceived and executed as to express and fulfill the words of the Proverb, "Through wisdom is an house builded; and by understanding it is established: and by knowledge shall the chambers be filled with all precious and pleasant riches." (Prov. 24:3-4)



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Church Architecture in the Netherlands

(Continued from page 124)

strives for a return to the old and well-tried craft; he adheres to heavy brick building which, according to him, is the symbol of protection against worldly dangers. Through indirect lighting he manages to stress the Altar—most important part of the Church—without spoiling the effect of the candlelight around it. In his churches the faithful are assembled in one broad nave. His main works can be seen in the towns of Beverwijk (1914), 's Gravenhage (1919) and Watergraafsmeer (1927).

Other Catholic church builders are Maas, C. M. van Moorsel, and K. Tholens.

G. Friedhoff, strongly influenced by Scandinavian architecture, has built very fine Protestant (Calvinistic) churches and the Church of Christian Science in Amsterdam. B. T. Boeyinga built some Protestant churches, while A. P. Smit and Elte are known for their synagogues at Enschede (Overijssel Province), Amsterdam, and Deurloo (Zeeland Province).

The churches in the Netherlands enabled many decorative artists to develop their talents. In addition to

murals and stained glass windows, modern Dutch churches have some delicately wrought iron choir-screens, beautiful textiles and embroideries.

In conclusion it is earnestly hoped that there will be a speedy recovery of everything that contributed to the outstanding cultural level of a small nation.

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J. Archie Thompson

(Continued from page 127)

project was undertaken by the School alumnae.

Sufficient contributions were soon received to commission the artist, Mr. Ellis Wilson, New York City (Guggenheim Fellow 1944-46), to complete the triptych. It has been sent to New Guinea and installed, with the following inscription: "In memory of J. Archie Thompson, doorkeeper at the National Cathedral School for Girls, Washington, D. C., 1903-1944, given by the Alumnae Association." A photograph of the triptych was displayed along with other triptychs during the Cathedral Festival in the spring and attracted much favorable comment.

The artist was born in Mayfield, Kentucky, in 1900 and is a graduate of the Chicago Art Institute. Mr. Wilson studied in private art classes in New York from 1928. While working at various jobs, including a position as cartographer and artist for WPA, he continued his painting. He has worked in a defense plant and was also on Government camouflage work. His paintings have been exhibited in some of the best galleries in New York City and elsewhere. He is now represented in three travelling exhibitions which are making a tour of colleges and universities throughout the country.

Mr. Wilson was honored in the renewal of the Guggenheim Fellowship which he held last year and will paint Negroes "at work" in industries during 1945-46.

Letters to the Editor

I have found the articles on Stained Glass and the History and Development of Bells of particular use in teaching lip reading. This material has been well received when used in lectures at the Nitchie School.

FLORENCE M. BROWNE,
East Orange, N. J.

I want to tell you how much I enjoyed the Easter number of THE CATHEDRAL AGE. It was a beautiful edition.

It was good to read the article by Edwin N. Lewis and I appreciated the article on "The Passion Play" by Anton Lang. I stayed at Anton Lang's on my second visit to Oberammergau in 1934 and met Anton Lang, Jr., who was there at that time. They are wonderful people. I believe the approach of the war, which was so apparent, killed Anton Lang, Sr.

PAGE MCK. ETCHISON,
Young Men's Christian Assn.
Washington, D. C.

I should like to express my appreciation for THE CATHEDRAL AGE. I have found it most interesting and inspiring. It is beautifully arranged and makes me want to see the wonderful Cathedral and its beautiful gardens.

GRACE DANA,
Fairhaven, Massachusetts.

Your Summer, 1945, issue of THE CATHEDRAL AGE is very beautiful and interesting. We have enjoyed it in this office, and are framing the enclosed color photographs of the West Point and Annapolis Chapels, and the copy of the oil painting of our Presiding Bishop. We are rejoicing in having the original in the Diocesan House, which I think is impressive, pleasing, and a splendid likeness.

MRS. R. TATE IRVINE,
The Southern Churchman,
Richmond, Virginia.

Having been introduced to your fine publication, THE CATHEDRAL AGE, and having enjoyed a visit to the beautiful, inspiring Washington Cathedral just before my shipment overseas, I have become deeply interested in its developments and would like to subscribe to the magazine.

ARTHUR T. MULHALL,
Pvt. 277th Inf. Regt.,
Company B.

An English friend of mine is very anxious to obtain a copy of the Easter number of your publication, containing an article on "Triptychs for the Army and Navy." It seems that the artists of England are making some triptychs for the Far East, and a friend is about to undertake such a work and would like to consult this article.

MRS. THOMAS D. DARLINGTON,
New York City.

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Enclosed please find my subscription for THE CATHEDRAL AGE. I enjoy the magazine very much.

MRS. ALFRED L. CASTLE,
Honolulu, Hawaii.

The Summer issue of THE CATHEDRAL AGE is a splendid issue. My compliments and congratulations for the way in which it is handled.

MRS. WALTER C. LEMMON,
New York City.

I want to express my sincere and heartfelt appreciation for the Summer issue of THE CATHEDRAL AGE with the exquisite color reproductions of the Cadet Chapel of the U. S. Military Academy and the Chapel of the U. S. Naval Academy.

FULTON B. KARR, *Organist*,
Esther Memorial P. E. Chapel
of the Holy Communion,
Congress Hgts., D. C.

Here at "The Point" we are very pleased with the article on our Chapel and especially with the fine color reproduction.

JOHN B. WALTHOUR, *Chaplain*,
U. S. Military Academy.

The Summer number of THE CATHEDRAL AGE has just been received and I am writing to express my very great gratitude to you for your excellent portrayal of the Chapels of West Point and Annapolis and their work, and I certainly include in this an appreciation for the beautiful photographs. Everything in the magazine is interesting and beautifully done.

W. N. THOMAS,
Rear Admiral, ChC, USN,
Chief of Chaplains.

I think your magazine is fine, especially the photographs. Would you print a full floor plan sometime so that we who have never been to the Cathedral may more fully visualize it.

GEORGE E. DAVIS,
Pomono College,
Claremont, California.

I am writing to say what a pleasure your publication gives me and the others here who have seen it. THE CATHEDRAL AGE is full of interest in every way, particularly the pictures given of those working so unremittingly in the life of the Cathedral.

ANNIE DUNKIN,
Felixstowe, Suffolk, England.

I have letters of praise about THE CATHEDRAL AGE from Rhodesia and England (as well as the State of Georgia) where I forward my copies to friends.

MRS. ROBT. PATTERSON ROBINS,
Philadelphia, Pennsylvania.

Having just returned from overseas, I want to take this opportunity to notify you of my change of address and to make my membership offering for The National Cathedral Association and THE CATHEDRAL AGE. I have enjoyed your magazine very much and know I will continue to do so. Congratulations on the fine work you are doing.

T/5 ROBERT T. BROTHERTON,
Ft. Sill, Oklahoma.

THE CATHEDRAL AGE reaches me regularly and I am much interested in it. I was in Washington for several weeks during my stay of five years in your country.

FRANCIS H. DAY,
Rochester, Kent, England.

We have enjoyed reading the summer copy of THE CATHEDRAL AGE, and believe the article "The Chapels of West Point and Annapolis" is one of the most interesting we have come across in a long time, especially the illustrations and two color prints which I intend to frame. I wish very much that we could have a color print of the interior of the West Point Chapel, there are such marvelous possibilities in the Chancel Window for color reproduction. With much interest in your publication and in the varied fields of endeavor of Washington Cathedral,

HARRY J. FOSTER,
Oneida, N. Y.

If it would be possible I would like very much to borrow the cuts you used on pages 72 and 73 of THE CATHEDRAL AGE, Summer, 1945, showing the interior and exterior of West Point Chapel. I would like to use these in the September issue of the *Arkansas Churchman*, our diocesan paper, of which I am editor.

Congratulations on the splendid magazine you produce. Thank you for the lovely pictures of Annapolis and West Point in the recent issue. I plan to frame the two color pictures and use them in one of our boys' Sunday School classrooms.

COTESWORTH P. LEWIS, *Rector*,
Trinity Cathedral Parish,
Little Rock, Arkansas.

We have just received the copies of the Easter edition of THE CATHEDRAL AGE. I do want to thank you very warmly for sending these to us, and we plan to give a great many other people the opportunity of seeing these copies of your excellent magazine.

MRS. G. H. DUNBAR,
Head of Empire and Foreign
Department,
Women's Voluntary Services
for Civil Defence,
London, England.

You have been kind enough on various occasions to send to me, as editor of the *Australian Church Quarterly*, a copy of your very fine journal, and I take this opportunity to thank you sincerely.

May I have your permission to reproduce in our magazine the picture of St. George's Chapel for the York and Lancaster Regiment which appeared several years ago in THE CATHEDRAL AGE.

FARNHAM E. MAYNARD,
St. Peter's Vicarage,
Melbourne, Australia.

I would like to ask for an extra copy of the Easter CATHEDRAL AGE as I try to save a complete set and mine was lost. I have a complete file since 1940 and the Easter issue was a very special one because of the fine article by Miss Leila Mechlin.

MRS. HOSTE MCKEAN HARRISON,
Honolulu, Hawaii

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